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American Art News

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EARLY AMERICANS SOLD.

The Macbeth Galleries have made the important sales of three exceptionally fine examples of Gilbert Stuart, namely, the portraits of Col. John Chesnut, of Camden, S. C., reproduced on this page, and of his son and daughter-in-law, Mr. and Mrs. James Chesnut, the latter Miss Mary Cox, of Philadelphia. These portraits are not only typical of the early American master in every way, but are remarkably conserved. Col. Chesnut was a personal friend of Washington, who, as will be seen by the reproduction of his portrait, he markedly resembled, and Mrs. James Chesnut was one of the young women who strewed flowers in Washington's path on his visit to Trenton, N. J., in 1789.

RIGGS ARMOR COMING.

The Riggs collection of armor and weapons, consigned to the Metropolitan Museum, is being shipped on sixteen steamers from Europe, the first consignment having already arrived, according to the N. Y. "Times."

Mr. Riggs, however, has not yet decided whether his gift shall immediately go to the Museum or be housed elsewhere. He will come over himself in January for his first visit to America in many years. He estimates the value of his collections at \$3,500,000, and the equipment for horses with shields at half a million additional.

The collections have been in his Paris house and adjoining gallery in the Rue Murillo. Mr. Riggs is personally superintending the packing of his collections which comprise 106 complete suits, all with historical associations. It has taken forty-seven years of romantic collecting to secure the collections, which have never been publicly exhibited, although a few pieces were shown at the Paris Exposition of 1879.

The finest examples of all periods of European armor are contained in the collection. There is a rare gold-inlaid French corselet, believed to have been the property of Francis I, also Damascus, Italian, and Spanish gold and silver inlaid and plate armor, English chain shirts, a Swedish hauberk of the time of Gustavus Adolphus, decorated Venetian helmets, and the huge, rough steel headgear of the Rhine Barons. There is also a wide range of weapons owned by many famous warriors.

One of the finest pieces belonged to a famous Constable of France of the fifteenth century and is intrinsically worth \$150,000 on account of the inlay of precious metal.

The entire collection amounts to 8,000 pieces, the majority being from the XIV-XVII centuries.

AMERICAN SAVES FRENCH ART.

A cable to the N. Y. "American" from Paris, states that the Marquise de Ganay, formerly Miss Ridgway of Philadelphia, is leading a patriotic movement to prevent the spoliation of Fontainebleau Palace. Works of art are removed to the apartments of every King who visits Paris, and not returned to the palace after the King's departure.

WORLD'S ART EXPOSITION.

A World's Art Exposition to be held every four years in the Grand Palais in Paris, is the plan of the French Ministry of Fine Arts.

BURNS CAN FIND MONA LISA.

A cable to the N. Y. American from Paris says that William J. Burns, the American detective, in an interview states that the "Mona Lisa" can be recovered, and that he is willing to undertake the work of recovery, if sufficient money for a world wide search is provided.

TWO ROMNEYS FOUND.

Two portraits by George Romney have come to light recently, states a

AN OLD STORY RE-TOLD.

The sale of one of the paintings, entitled "The Market Cart," by Gainsborough, to Mr. Elbert H. Gary, announced in the ART NEWS last June, and again published in the ART NEWS of Nov. 29 last, was gravely published by the New York dailies on Tuesday last—in the Herald with an illustration—as news. As will be recalled by ART NEWS readers, the picture, which is very similar in subject to the one in the National Gallery, was purchased

MONTROSS MAKES SALES.

The Montross Gallery, No. 550 Fifth Ave., announces several important recent sales, notably those of several of the Chinese paintings from the exhibition which closed at the Gallery last week, of two charming and typical examples of J. Alden Weir, a half length of a girl, entitled "Reverie," and a winter landscape "Farm in Winter," and of a watercolor by Horatio Walker, reproduced on Page 3, of this issue, "The First Snow," a characteristic, simple and truthful, yet virile canvas.

ARE PICTURES DUTI- ABLE?

Charles L. Mitchell, an artist from Dundee, Scotland, arrived on the Cameronia on Monday with thirty of his paintings which he understood were admitted free, under the new Art Tariff, but the officials held that as he intended to dispose of them here they were dutiable. Finally the artist, who gave them a valuation of £210, paid a fifteen per cent. duty.

Mr. Mitchell went to Montclair, N. J., where he will hold an exhibition of his works.

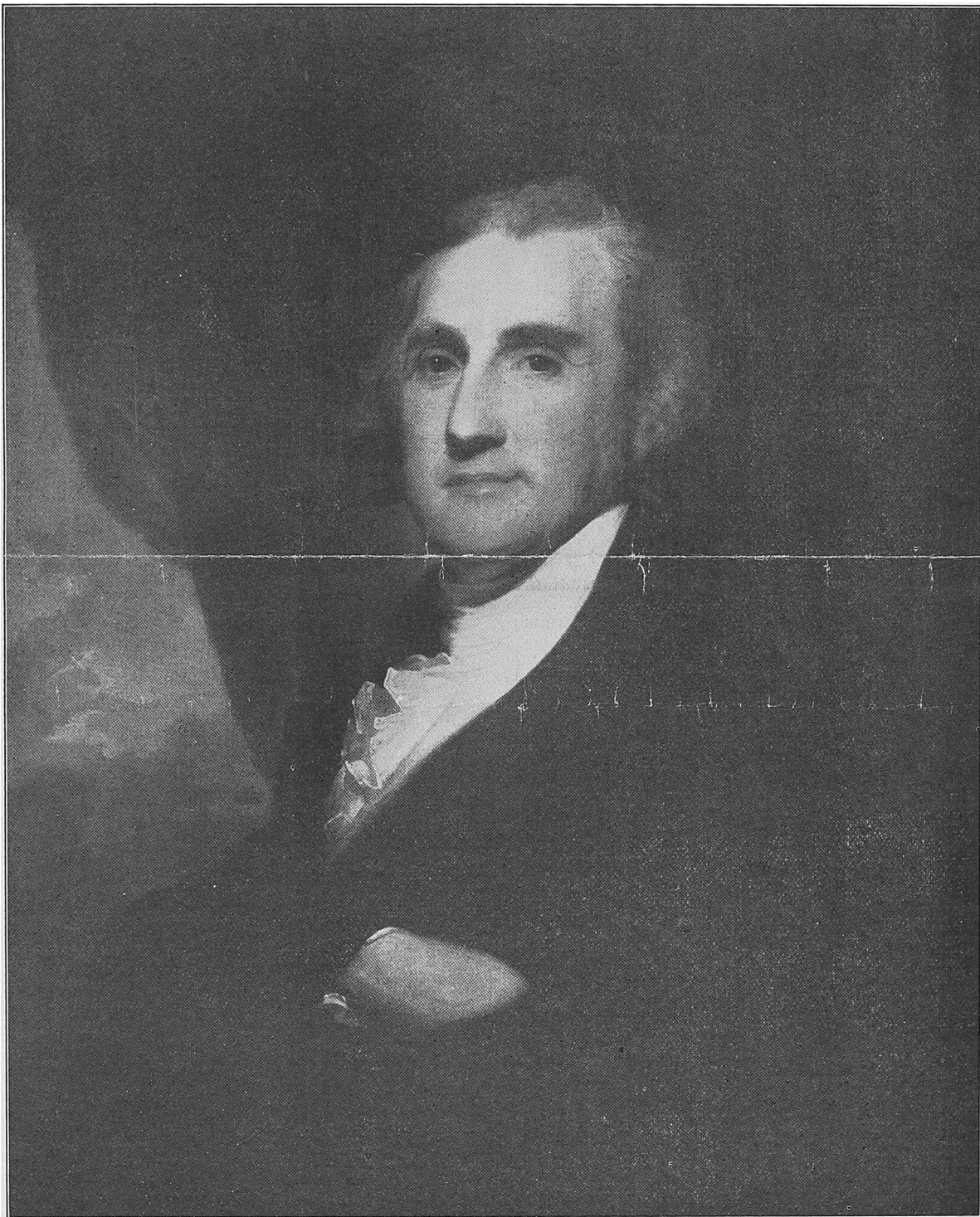
ART FORGERIES DE- TECTED.

The Royal Academy of London listened recently to the first lecture on the detection of art forgeries by Prof. A. P. Laurie.

He prefaced his lecture with a short discussion of the similar aid to be derived from particular pigments, according to the date of their appearance or disappearance in the history of art. By means of a table dated from the year 800 to 1,800 he showed that while the use of certain pigments had persisted during the whole period, others had died out during the Middle Ages. At intervals new ones appeared, two at least, chrome yellow and Scheele's green, not being used before 1800. Prussian blue was also a late comer, beginning about 1750. Knowledge of these and similar facts would considerably limit the field of possibilities in establishing the date of a picture.

Turning to the special subject of the lecture, Prof. Laurie first showed on the screen photographs of a picture by Watteau and of a good copy by a modern artist. Seen thus it was impossible to distinguish between the two; but when microphotographs of a head in the original picture and of its copy, magnified some three diameters, were thrown on the screen a striking difference in the brushwork became apparent. That of Watteau was extremely fine, following the contours of the head with logical beauty; while that of the modern copyist, good though his work appeared without microscopic aid, was really haphazard.

In the same way the lecturer showed microphotographs of the brushwork of Mabuse, Raphael, Van Dyck, Rembrandt, Teniers, Hals, Hobbema, Ruysdael, Velasquez, Corot, and Troyon. Two series, of eyes and of details of foliage, as treated by the different artists, were extremely interesting not only from the point of view of identification, but as an object lesson to students of masterly handling.



COLONEL JOHN CHESNUT,

By Gilbert Sturati.

Sold by Macbeth Galleries.

London cable to the N. Y. Sun. One, a portrait of a man, is untouched, but its companion, a woman's portrait, has been repainted.

"FUTURISTS" PAINT SOUNDS.

The advanced Paris "Futurists" are now painting sounds, noises and smells, claiming that they are in form concave or convex, triangular, conical, etc., and that in color they are "screaming" reds, yellows, and blues.

by the Agnews at the Phillips sale at Christie's last April, for \$100,800, a record auction price for a Gainsborough canvas.

• ABSENT ART TREATMENT.

A cable to the N. Y. "Times" from Paris states that Antonio de la Gandera has accepted a commission to paint the portrait of an American woman of society now in New York, on receipt of her photograph, jewels and favorite costume without seeing the sitter.

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BROOKLYN MUSEUM CHANGES.

The galleries of the Brooklyn Museum have been remodeled and its collections rehanging, including the Sargent collection of watercolors, the Winslow Homer watercolors and many interesting works of the modern European schools. The De Silver collection of paintings has been presented to the Museum, the collections of Proctor and Vonnoh bronzes have been rearranged, and in the print gallery, the Quick collection of prints is on exhibition. There are also a number of objects of decorative art, covering the Stuart period, acquired the past Summer. The Old English table glass is the best collection in the United States, and the Oriental collection of costumes and many other artistic works of great ethnological value are well worth attention.

REISINGER HEADS MUSEUM.

Mr. Hugo Reisinger has been elected president of the Germanic Museum at Harvard University. He succeeds to the position of his father-in-law, the late Adolphus Busch, who in turn succeeded Carl Schurz, first president of the museum.

Following the recent meeting of the Museum, it is announced that bids for the construction of the new museum will be called for early in January, and that work upon the building will begin early in the Summer.

The association adopted a resolution in memory of Adolphus Busch and elected officers as follows: President, Hugo Reisinger; vice-presidents, Frederick P. Fish and David P. Kimball; secretary and treasurer, Clement S. Houghton; chairman of board of directors, Judge James M. Olmstead.

INDIANS FIRST "CUBISTS" (?)

"Lone Star," art instructor in the U. S. Indian service, claims that "cubist" art originated with the American Indian some two hundred years ago. Among his collection of Indian art specimens is the common figure of the eagle, shaped square and totally unlike an eagle, yet immediately impressing the observer that it is one, which, declares "Lone Star," is the height of the "Cubist" art.

QUEEN FINDS OLD RELICS.

A cable to the N. Y. "Sun" from Rome, states that Queen Elena, while exploring the remains of ancient Latin towns on the Italian coast near Ostia, discovered the skeleton of a child in a recently excavated necropolis.

A bronze coin, not yet identified, was found between the teeth, proving that the custom of giving the dead "Charon's fare" to pay for the passage of the Styx is much more ancient than has been believed.

A very important feature of the discovery was the finding of a fragment of Chinese porcelain, with vitreous copper glaze, never before found in a Latin tomb.

PARIS DINES TRASK.

Fifty American Painters and Sculptors resident in Paris gave a dinner in honor of Mr. John E. D. Trask, commissioner of fine arts for the Panama-Pacific Exposition, in Paris at the American Art Association's Club House, Tuesday last. Mr. Myron T. Herrick, the American Ambassador, spoke of the earnest spirit of the French government toward the exposition.

TO BUY BROWNING LETTERS.

There is a good prospect that the famous collection of love letters of Robert Browning and Elizabeth Barrett will be acquired as a British National possession. The letters were bought at Sotheby's last May by a bookseller for \$32,750. There is a movement to acquire the letters for the British Museum.

PRIMITIVE FOR MINNEAPOLIS.

A "Madonna and Child," a Flemish primitive, dating about 1450, by the "Master of the Legend of St. Ursula," has been purchased by the Minnesota Society of Fine Arts for the new Minneapolis Museum from the Ehrich Galleries.

RICCI REPROVES RECTORS.

Corrado Ricci, director general of antiquities and fine arts, who recently returned to Rome after a tour of Italy, visiting many churches, has addressed to the provincial authorities a circular in which he regrets that several rectors of churches where art objects are kept, remove them from one place to another. Signor Ricci reminds them that such an act is forbidden by the law and punishable with a fine of from \$60 to \$400.

RODIN ON LAST WORK.

A cable despatch to the "Times" from Paris, says that Rodin is engaged, on what will probably be his last important work, at the Hotel de Biron. The same despatch states that the great sculptor is not in robust health. As already told in the ART NEWS, he will probably spend the Winter on the Riviera or in Italy.

SUITS AGAINST IMPORTERS.

U. S. District Attorney Marshall began four more suits this week against importers of Limoges china for recovery of penalties on alleged illegal importations. He sues to recover from Herman C. Kupper, \$216,068, A. Lautner & Co., \$71,878, L. Bernardaud & Co., \$160,514, and A. Pougat & Co., \$54,191. There is a dispute between the Government and the china importers as to the method of calculating the value of their consignments for custom purposes, and in the last few days the Government has instituted suits for penalties aggregating \$5,000,000.

DE LUXE BOOK CASE SETTLED.

Mrs. Pauline A. Durant, widow of the founder of Wellesley College, by the payment of one dollar, has settled out of Court the \$30,000 "de luxe" book suit of George Barrie & Sons against her.

The French Academy of Fine Arts will have \$40,000 at its disposal for distribution among the laureates of 1914. It will, moreover, have to award the Delcroz prize of \$1,600, and the Monbonne prize of \$7,000.

A portrait supposed to be by Leonardo Da Vinci, lost sight of for many years, has been found in Bavaria. The painting is of a young woman, shown nearly life-size, and much in the style of the lost "Mona Lisa."

ART IN THE MAGAZINES.

The Century for December prints a number of colored illustrations, but they are not of high artistic quality. The black and whites are better, though Wm. M. Chase's "Dorothy and Her Sister," is reproduced not any too well in half-tone. As a contrast, Greuze's "Madame Mercier," engraved on wood by Timothy Cole, makes a handsome page.

Harper's for Christmas is well printed, but both cover and illustrations are stereotyped.

Scribner's presents the same lack of originality in its pictures. In "The Field of Art," Montgomery Schuyler writes a scholarly appreciation of "The New St. Thomas's Church, New York."

Arts and Decoration for December is not up to its usual standard. Its article on furniture in "The Styles of Charles II, William and Mary and Queen Anne," by George Leland Hunter, is full of information that all students of decoration should possess. The statement that the "work in wood and stone," of Grinling Gibbons "has never been surpassed," should have been qualified. From the context one surmises Mr. Hunter meant in "variety and extraordinary complexity," but extraordinary complexity is not always art. The International Studio for December is a remarkably rich fifty cents' worth of pictures and text recording the doings of the art world of today.

The paper on "Modern Flower-Painting," by T. Martin Wood, is particularly welcome; its illustrations, four of them in color, are charming, how-be-it the English painters have a childish method of separating the objects of their still-life groups—not one of them knows one-tenth as much about flower painting as did Fautin-Latour or does our own J. Alden Weir.

The Architectural Record for this month publishes an address delivered by John Galen Howard before the National Institute of Arts and Letters, New York, on "The Outlook and Inlook Architectural." Its style does not suggest that of Addison, but as a peep into the brain machinery of a working architect, it is as an illuminating bit of writing as one has read in many a day. Mr. Howard feels his subject. He says that refinement is a dominant characteristic of the American style.

"There is, I suppose, little room for disagreement as the old work—look at the delicate, thin treatment everywhere, the paucity of ornament, the dryness of surface, the amenity (not inconsistent with a degree of vigor either) of the whole—above all, the total absence of anything remotely resembling splurge." These points witness a psychological tendency quite independent in a way of the particular forms used—of the "styles" in which it found its tongue. * * * so our Colonial work connotes essentially that not very large, perhaps, but at any rate (so far as it goes), admirable quality which I have named—and, of that quality, the phase in which almost ascetic restraint plays the major part."

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EXHIBITION CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.
Winter Exhibition.

Opens Dec. 20
Closes Jan. 18-1914

ART INSTITUTE OF CHICAGO,
Annual exhibition Society of Western Artists.

Opens Dec. 14
Closes Jan. 24, 1914

ARCHITECTURAL LEAGUE OF NEW YORK.

Annual Exhibition Fine Arts Building, Feb. 2-22.

Exhibits received Jan. 22-23
Opens Feb. 8, 1914
Closes Feb. 28, 1914

WITH THE ARTISTS

PARKER WINS SALON MEDAL.

The Jury of the "Old Salon" has given to Lawton Parker the high award of its gold medal for his fine canvas "La Paresse," the first time the honor has been awarded to an American artist.

MULLER URY'S ALTMAN POR'T.

A. Muller Ury has about completed the portrait of the late Benjamin Altman, for the Metropolitan Museum. The dead collector is shown seated in his gallery surrounded by some of his favorite art objects. His left hand rests easily on a table on which is placed a rare peachblow and another Oriental vase. In the background is his favorite Rembrandt, "Pilate Washing His Hands." It is a rarely dignified presentment, an excellent likeness and a thoroughly good work of art as well. The artist spent several months last spring and early summer studying and making copies of old masters in the Prado Museum at Madrid. He is settled for the winter in his studio in the Atelier Building W. 67 St.

SCULPTORS, ATTENTION!

Sculptors will be interested to know that the sum of \$5,000 has been donated by Mr. J. Sandford Saltus of New York for the establishment of a permanent fund, the income of which shall be employed, in the discretion of the Council of the American Numismatic Society, for the striking of a medal, to be awarded from time to time, to sculptors for distinguished achievement in the field of the art of the medal, to authors who have merited signal honor for numismatic research and scholarship, or to those who have materially aided in broadening the science of numismatics. The medal will be known as the "J. Sandford Saltus Medal." Mr. Saltus is well known as a patron of art in other quarters, also especially to the members of the Salmagundi Club as one of the principal mainstays of the Art Library of the Club, having been for a number of years a most generous donor to that excellent collection of books of costume and other publications useful to the profession.

Since his return from his summer studio, Keene Valley, N. Y., last week, Roswell M. Shurtleff has sold one of his mountain subjects to a private collector. It is a rarely good canvas and the purchaser is to be congratulated on his choice. At his studio in the Dearborn 350 West 55 St. he has several fine woodland interiors. One large Autumn scene is especially notable, beautiful in color and poetical in presentment. He will hold an exhibition of his recent work at the Folsom Galleries next month.

William R. Leigh recently returned from his annual trip to the Grand Canyon and the far West, where he painted a number of his interesting records of Canyon and Indian subjects. At present he is holding an exhibition of some eighteen splendid canvases at the Rocky Mountain Club, 55 West 44 St. It is one of the most attractive "one man" shows, held thus far this season, and is attracting many visitors.

Maurice Goth, a Hungarian painter of note, has taken a studio at 130 West 97 St., where he is holding an exhibition. Mrs. Perry, the miniature painter, has taken a studio at the same address.

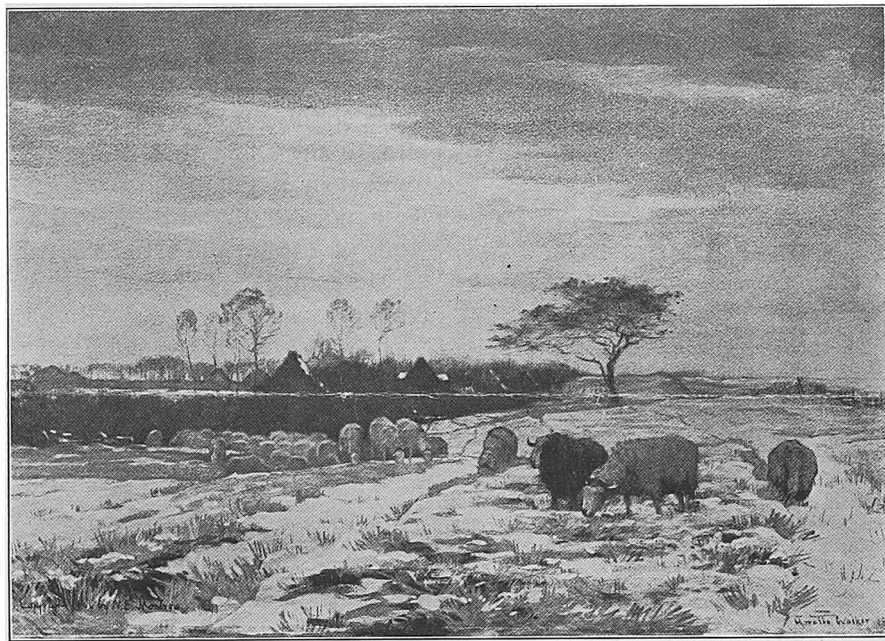
Mrs. E. R. Thomas, who was Elizabeth Finley, a talented painter well known in artistic circles in New York, is the mother of a young son, born a few weeks ago in Paris.

FRENCH GOV'T HONORS DANNAT.

"Little Boy," a figure work by W. T. Dannat, President of the Society of American Painters in Paris, has been purchased by the French Government for the National Museum.

This is the first time the Government has paid Dannat this honor, although he exhibited in the Paris Salon thirty years ago and is a commander of the Legion of Honor.

Mrs. Bryson Burroughs has completed a statue, the "Fountain of Youth," for the main entrance of the Panama Pacific Exhibition. Several young women of Flushing, L. I., where she has her studio, posed for the figures on the fountain.



THE FIRST SNOW (Watercolor).

Horatio Walker.

Sold by Montross Gallery.

Alonzo Kimball, the well known illustrator, gave a reception and tea at his studio 147 Columbus Ave. on Sunday last, to show the recently completed portrait of "Miss Marjory P." The subject is painted in full length standing pose, wearing a gown of rich black velvet, relieved by the red of a flower in her hair. The face in high relief is well modeled and the whole composition shows skill. The artist has been devoting considerable time to portraiture for the past two years and has been highly successful.

At his studio 27 West 67 St., F. Ballard Williams is at work upon several canvases from sketches which he painted in Northern New Jersey, in the vicinity of his country home, last summer. While these last works of the painter resemble in subject those lyrical landscapes and graceful female figures by which he is so well known, they are executed in a manner more thoroughly personal and distinctive than any of his former paintings and have a depth of quality and scintillating color.

Howard C. Renwick, one of the Woodstock painters, has recently taken a studio at 106 West 55 St., where he will soon begin some portrait commissions. He is now at work upon a portrait of the late Mayor Gaynor, who was a close friend and who gave him sittings last Spring. He has just completed a portrait of Mrs. Gaynor. Both works are intended for the family.

Henry Price, a member of the Royal Society of British Sculptors, is exhibiting at the Theodore B. Starr Gallery, Fifth Ave. and 47 St., a life-size fox in bronze. Mr. Price is spending the Winter at his

New York studio in 40 St., opposite Bryant Park, modeling small bronzes to be exhibited later, both here and in London.

Emile Siebern of Tarrytown, has recently completed a group of figures, for a Grotto on the estate of John D. Rockefeller at Pocantico Hills, N. Y. The design is octagonal and the eight posts which surround it will be ornamented by the heads of Jupiter, Mars, Vulcan, Diana, Cupid, and two mysterious figures. At the entrance will be placed a group of kneeling nymphs. The whole composition is intended to express the spirit of joy.

Walter Launt Palmer is holding a special exhibition of his well-known oils and watercolors in the Corcoran Galleries, Wash., through Dec. 14. Mr. Palmer is distinctively the "Painter of the American Winter."

G. C. Langenborg, whose studio is at 106 West 55 St., is painting a portrait of President Wilson, for the German Emperor's collection. He recently returned from Europe and during his stay abroad painted in Holland and Germany. He shows several examples of his recent work in his studio. As the artist lived for a number of years in Mexico he has painted several Mexican subjects with truth and conviction.

Charles F. Naegle, Jr., son of the portrait painter of that name, gave a piano recital in the ball room of the Plaza last week. The young musician, who is but sixteen years of age, surprised a large number of

Parlaghy Paints Porter.

On the invitation of Gen. Horace Porter, several of his friends attended a private view of his portrait, recently painted by the Princess Lwollf-Parlaghy, in the latter's suite at the Plaza Hotel, Tuesday afternoon last.

The portrait depicts the General in his robes as a Harvard Doctor of Law. The painter, also showed her portraits of Mr. James B. Haggin, which figured in a law suit last Spring, and of Messrs. William H. Bliss, Alton Parker, Chauncey M. Depew, F. Townsend Martin, and Gen. James Grant Wilson.

Mr. Dawson Watson, the decorative and landscape painter, and Instructor in the St. Louis Art School, has been chosen as Director of the new school to be organized by the Southern Arts and Crafts Society, and for which a building is to be erected near Biloxi-on-the-Gulf, Miss.

Thomas R. Congdon has returned to his Studio in the Colonial, 39 West 67 St., after an exceptionally successful tour in the Middle West.

M. Paul Vitry of the Louvre Museum, gave a lecture Sunday afternoon last on the modern decorative art movement in France to the members of the Museum of French Art.

Bart J. Blommers, Jr., son of the famous Dutch painter, Baron Blommers, was married to Miss Caroline von H. Bean recently in New York City.

Frederick J. Mulhaupt sold five of his recent canvases, last month, to a young collector. At his studio 57 East 59 St. he is showing a number of strong and colorful landscapes, painted the past summer.

Charles P. Gruppe has been invited by the Montreal Art Association to exhibit a group of his Dutch pictures at their galleries, Dec. 26-Jan. 17.

The youngest exhibition at the current Autumn Paris Salon is Suzanne Billet, a round-cheeked girl of fourteen, whose picture of an old peasant has attracted much attention.

Victor D. Brenner's design for the bronze and granite memorial to Mrs. Mary E. Schenley, for the entrance to Schenley Park, Pittsburgh, has been accepted.

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ART DIRECTORSHIP.

The ART NEWS is prepared to furnish the name of a gentleman whom it deems entirely competent to organize and direct an American Art Museum. This gentleman has the endorsement of a number of the foremost art directors and artists of the country.

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M. Edgerly of London held an exhibition during the past week of "Portraits on Ivory" at the studio of Miss Tarbox in Carnegie Hall. Counterfeit presentments of Princesses, Duchesses, Hon. Lords and Ladies, were shown, also of several persons not of the nobility.

An exhibition of woodcuts by Helen Hyde has been arranged by the Newark Museum Ass'n, to be held in the Public Library Building in that city, through the month. The reputation of this clever artist, who has spent a number of years in Japan, is deservedly a wide one. The subjects shown are Japanese.

AMERICAN ART NEWS.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

IMPORTANT TRADE QUESTION.

The question raised by our Milwaukee correspondent in another column, while not a new one in the art trade of Europe and America, is still always an interesting one.

There can be no question as to the right of a purchaser of a picture or other art work, which has been guaranteed by the seller, especially, if not necessarily, in writing, or billed as the work of an artist of reputation, through which its value is enhanced, and the price obtained for it a larger one than it would have been if not so guaranteed or billed—to recover from the seller the price paid, with interest, if demanded, provided he can prove the falsity of the guarantee.

But to prove this he must produce some evidence—preferably the written testimony of judges or authorities on the period, work and school to which the work is credited, and the seller is not obliged to accept anonymous reports on the art work questioned, nor the testimony of persons whom the trade in general, would not accept as competent judges or authorities. The number of these judges or authorities

produced would weigh the most in or out of court.

It sometimes happens that a collector or buyer demands the return of monies paid to some reputable dealer for an art work sold in good faith, on the ground that some "Artist" unnamed (and artists are strange to say usually poor judges of art works not of their school or time) or "Expert" also unnamed, has condemned the work as false or falsely attributed. In such a case the buyer should produce competent judges if he hopes to sustain his case.

MR. WATSON'S BOAST.

Mr. Dudley Crafts Watson, the youthful and newly chosen Director of the Milwaukee Art School, as will be seen by our Milwaukee letter, is a fearless man. He has proclaimed, if rightly quoted by the Milwaukee dailies, that he "intends to make Milwaukee as famous as Munich, both as an art and a beer centre."

This last is indeed a worthy ambition, if a novel one, for an Art Director.

EARLY AMERICANS FOR JAPAN.

At a recent auction at the Fifth Ave. Auction rooms the principal buyer of several early American works by Kennett, and his contemporaries, was a Japanese art dealer, resident here, who stated that there was a market for such pictures in Japan.

A DEALERS EXODUS.

The Mauretania on her next outward voyage Dec. 17, will carry several well known foreign dealers to Europe, who, notwithstanding the present brilliant (!) art season, it is said, will not return before next Autumn. The departing dealers are Messrs. C. F. Williamson of Paris, Julius Godschmidt of Frankfurt, and Frank Partridge, John Duveen and J. Harding of London. Mr. Grosvenor Thomas, the artist, who has been here with some choice early English and French stained glass, will also sail on the Mauretania.

PUBLIC TO CHOOSE DESIGN.

Differences of opinion having arisen among the trustees of the Cathedral of St. John the Divine over the new design for the cathedral exterior, it has been decided to call in the judgment of the public. Duplicate designs are to be placed on exhibition in the new synod hall on the cathedral grounds and at the architectural league building.

PERUVIAN ART ACADEMY.

A National Academy of Arts has recently been founded in Lima, Peru, by an old Paris Beaux Arts graduate, M. H. Arias de Solis which, in compliment to M. Solis's old instructor, is to be called the "Bonnat Academy." The Academy proposes to make known the art of Peru, and its first exhibition is one of the works of M. Solis himself.

PELEZ MYSTERY SOLVED.

Ferdinand Pelez, a painter of great promise, a friend of the late King Edward and a Knight of the Legion of Honor, suddenly disappeared from Paris twenty years ago. His fate remained a mystery. Nothing was heard of him. Now, it is learned by cable from Paris, the mystery has been solved by the death of Pelez in a hovel in Montmartre, where he had lived as a recluse, in squalid poverty.

While the outward mystery of Pelez thus is solved, the inner mystery of his life remains veiled—why he chose to abandon a career of brilliant promise for the dreary existence.

After his death the walls of the miserable hut in which Pelez had lived were found covered with paintings which Jean Paul Laurens, Leon Bonnat and Maurice Barres are said to have pronounced of exceptional excellence. Baroness Cholet is now organizing a posthumous exhibition of Pelez's works.

The citizens of Rouen, France, have subscribed \$3,000 to gild the cathedral spire. Only the reliefs will be gilded.

Obituary

Franklin Simmons.

Franklin Simmons, the American sculptor, died suddenly in Rome last Monday, Dec. 8. Mr. Simmons was born in Webster, Me., Jan. 11, 1839. He executed portraits of Admirals Farragut and Porter, Generals Grant, Meade, Sheridan, Sherman and Thomas, and the G. A. R. statue of Gen. Grant for the capitol at Washington. He resided for many years in Rome, and was made a Cavaliere by the King of Italy in 1898.

CORRESPONDENCE

A TRADE QUESTION.

Editor American Art News.

Dear Sir: Will you please give me the legal bearing of the following transaction?

A sells to B an old picture guaranteed to be painted by Titian. Afterwards the work turned out not to be by that master. Can B compel A to return the purchase money?

Should the painting be only ascribed to Titian then I suppose B could not recover the purchase money.

Very truly,

A Subscriber.

Milwaukee, Wis., Dec. 5, 1913.

If B can produce testimony from competent authorities of sufficient standing and reputation, to satisfy those cognizant of art history and matters, to the effect that the picture sold him, even if guaranteed by the seller A is not as guaranteed, and not the work of Titian, the artist named by A, he can compel A to return the purchase money.

If A, however, has sold the picture as "Ascribed" or "Attributed" to Titian, and has so billed it to B, the latter has no redress.

The manner in which even a guaranteed picture is billed bears largely on such a case. The question you raise is so important to collectors and dealers that we discuss it editorially, elsewhere in this issue.—Ed.

Greek Slave Replicas.

The following correspondence from the "Evening Mail" is timely.

To the Editor "The Evening Mail": Sir—Referring to your recent article in "The Mail" in reference to Hiram Powers's "Greek Slave" and my reply thereto, I inclose herewith copy of a letter received from the secretary and director of the Corcoran Gallery of Art, Washington, which may be of interest to you.

I should judge the statues were made in the order set down by Dr. MacLeod. You will note there is one in the Metropolitan Museum here, in addition to the one in the Corcoran gallery. These, and the one recently sold at auction, make three in this country; two abroad.

Jos. D. Smith.

Mr. Joseph D. Smith:

Sir—I am to-day in receipt of your note making inquiry in regard to Hiram Powers's statue entitled "The Greek Slave."

In reply I beg to say that we have here memorandum made by Dr. MacLeod, formerly a curator of this gallery, to the effect that Hiram Powers executed five of these statues as follows:

1. Original statue, sold to Capt. Grant, of England, later in the gallery of the Duke of Cleveland.

2. Replica, exhibited in New York in 1847 as the property of Mr. Robb, of New Orleans. It is this statue which now forms part of the collection of this gallery.

3. Replica, owned by the Earl of Dudley.

4. Replica, owned by Prince Demidoff, and on his death bought by the late A. T. Stewart, of New York, for \$11,000.

5. Replica, owned by the late E. W. Stoughton, minister to Russia; now in the Metropolitan Museum of New York.

I am not able to say which of the above statues was the first one that Hiram Powers made. They are all, however, the work of Hiram Powers's own hand. Very truly yours, (Signed) F. B. McGuire.

Director, Corcoran Gallery of Art, Washington, D. C.

MISS GREENE MISQUOTED

The following interesting correspondence in the N. Y. "Times" explains itself.

British Museum's Catalog.

Editor New York Times:

Some days ago I saw in your paper a statement from the secretary or librarian of the late J. Pierpont Morgan that the British Museum library has no catalog. As I have been studying in that excellent library continuously for four years and greatly enjoy its noble and useful catalog, permit me to correct the misunderstanding of this lady.

The catalog is comprised in several hundred volumes, conveniently placed for the immediate and comfortable use of readers, and, its volumes being duplicate, they are in constant process of revision and addition. Instead of looking over an inconvenient box of cards, to find out, for example, the fifth edition of a book which has reached its twentieth edition, you have only to cast your eye over the page and at once find what you are seeking. Our librarians have little to learn from the French, but very much from the English.

M. L. Stuart.

New York, Dec. 4, 1913.

Mr. Morgan's Library, New York.

Editor New York "Times."

As you were so kind as to give space to the communication of Mr. Stuart, I trust that you will extend to me the same courtesy.

The statement with which your reader credits me, namely, that "the British Museum has no catalog," was a misquotation by your reporter of my statement that "the British Museum has no card catalog system."

The very just indignation expressed by your reader in no way equaled my own dismay upon reading "The Times" report of my very informal (and utterly unimportant) remarks, as I was misquoted in every particular. I doubt if many of your readers are more familiar with the superb printed catalog of the British Museum than myself.

I began to study it ten years ago in the library of Princeton University. The Trustees of the British Museum (the greatest library in the world) were so gracious as to present a complete set of their publications to the late Mr. Morgan, and these unrivaled printed catalogs are a source of daily reference in his library.

I still maintain that the circulating library system of America, with its card catalog system, as adopted by the Library of Congress, is unrivaled in the world.

Dec. 6, 1913.

Belle Greene.

Parades Spurred Picture.

A special cable to the New York "Times" from Paris, says Jean Galliani, a mason and "Jack of all trades," recently painted a picture entitled "Justice During the Centuries," which, he says was inspired by one of La Fontaine's efforts. It was refused by the Salon des Independents and again rejected by the Autumn salon. This week he hired a cart and promenaded the picture through the streets.

ELEGY TO AN ARTIST.

Towards the end of the eighteenth century miniature portraits were in much demand. The two most prominent American artists who devoted their efforts in this direction were undoubtedly Malbone and Fraser. Fraser was a native of Charleston, but Malbone was a northerner, born in Newport in 1777. At the age of sixteen he is reported as having produced a miniature of rare merit. He died in his twenty-ninth year and was buried in Savannah. Some months ago I visited his grave and copied the inscription given below:

Sacred to the Memory of
MR. EDWARD G. MALBONE
the celebrated Painter
Son of the late Gen. John Malbone of Newport, R. I.
He was cut off in the Meridian of his Life and Reputation while travelling for the benefit of his health

Seldom do the records of Mortality boast the Name of a Victim more pre-eminently excellent: His death has deprived his country of an ornament Which ages may not replace, and left a blank in the Catalogue of American Genius which nothing has a Tendency to supply. He closed his valuable life May 7, 1807, in the 29th year of his age.—Macbeth's Art Notes.

HOUDON BUST MISNAMED.

Mr. Charles Henry Hart, who, with Mr. Edward Biddle, wrote "The Life and Works of Houdon," is convinced that M. Paul Vitry, Conservator of the Louvre Art Collections, is correct in his identification of the marble bust by the French Sculptor, always supposed to be that of Condorcet, the French Philosopher, as one in reality of Lavoisier, the great French chemist. The bust, which is in the rooms of the American Philosophical Society in Philadelphia, has been compared with photographs of Condorcet.

LONDON LETTER.

London, Dec. 3, 1913.

The Portrait of Mrs. Robert Trotter by Romney, which has been bequeathed to the National Gallery by Mr. A. C. C. Trotter, has now been placed in the Large English Room and shows us one of those pretty women in whose portraiture the artist so much delighted. This is one of the most charming pieces of work which he ever produced, the color being delightfully transparent and delicate and the tone pure and clear. The lady wears a gown of soft muslin, a large hat and powdered hair, the latter being handled with extreme dexterity. The picture is a valuable addition to the Gallery.

By a remarkable coincidence, no less than 18 family portraits were offered at Christie's recently on the same day. These included portraits belonging to the Dukedoms of Leeds, Norfolk, Stafford, Arundel, Wellesley and Ancaster. A portrait of King Charles II., attributed to the Dobson, who was called by the Monarch his "English Tintoret," was also included in the sale.

A step which should prove of particular interest to foreign and American visitors to London Galleries and Museums, is announced by the authorities of the Victoria and Albert Museum, namely the appointment by the Board of Education of an official guide who will in future make each day two tours of the Museum, each lasting for the period of one hour, during which time he will conduct parties through the rooms, pointing out objects of special interest and giving a short and concise address regarding their importance from various points of view. No charge is to be made to the public for the guide's services and moreover, by giving notice four days in advance, visitors may enlist, also without charge, his personal, undivided attention at certain specified times outside his ordinary hours. The idea, which is largely due to the energies of Lord Sudely, is, of course, to popularize our magnificent collections among the great bulk of the general public, for although they were originally intended rather for the instruction of the student than for the delectation of the sightseer, the patient taxpayer has undeniable claims to derive what pleasure he may from that which he has uncompromisingly helped to amass. One has only to watch the weary expressions on the faces of the majority of lay visitors to our museums to realize that it is a very difficult matter indeed to give due appreciation to a colossal collection like that housed at South Kensington without some sympathetic preliminary initiation. The British Museum, the Natural History Museum, Kew Gardens and The National Gallery of Scotland already have their official guides, and I understand also your Metropolitan Museum in New York, whose efforts have met with the greatest appreciation and success.

The Municipal Art Gallery of Brighton has recently purchased for its permanent collection, a picture by Arthur Hacker, R. A., called "Flare and Flutter," a study of Piccadilly Circus by night. A further acquisition is Howard Somerville's "Chinese Fan," an effective picture of a Chinese lady.

JEWISH ART IN WARSAW.

Elaborate preparations are being made for a Jewish art exhibit in Warsaw. Among those who have promised contributions are Eisenberg, Minkowsky, Bakst and Paster-nack. This is the first undertaking of its kind in Russia. A similar exhibition was held about a year ago in Berlin and proved very successful.

THE AUTUMN SALON.

Paris, Dec. 3, 1913.

The place of honor in the first room in the Autumn Salon is occupied by the three paintings of Georges Desvallières, a large picture of the "Crucifixion," with a barbaric town for background, and two landscapes with small figures, representing the "Visitation" and the "Flight Into Egypt." Desvallières is an artist who has much to say, but does not express himself very clearly; the large picture is somewhat turgid and confused; the smaller ones are much more successful.

Works by Friesz, Leprade and Lebasque.

Close by are three pictures by Othon Friesz, which are among the best in the Salon; the largest one representing a nude woman lying in a hammock in a characteristic landscape, is classical in feeling and reminds one of Cézanne, although it is quite personal. The two still-lives are most attractive and beautiful. Dusouchet's "Syracusan Women," is a good composition, a little hard and rather empty, but attractive in color. Marchand's "Lavandières," is less "Cubist" than he has been of late, but is not one of his best pictures, which is to be regretted, as he seemed to be making great progress, its color is unpleasant. Verhoeven's pictures of Oriental women are good in color, but he is not entirely successful in other respects. This room contains some interesting sculptures, including a stone bust by Lamouredieu and an admirable terracotta statue of a girl dancing, by Halou, which deserves its place of honor at the top of the staircase.

The best paintings in the second room are the three charming decorative panels by Leprade, 18th century in feeling but modern in execution, and the five delightful pictures by that brilliant colorist, Henri Levasque, who revels in the sunlight and whose girls are the most charming imaginable. Here also are some excellent bas-reliefs and a very beautiful bronze (cire-perdue) clock by Albert Marquet.

Vallotton, Guerin and Doucet.

Félix Vallotton's large picture, of a nude man and woman in a landscape, is prominent in Room 3. Like all his works, it is rather monotonous in color, but it is masterly in composition and line and full of style. Charles Guérin has a delightful bust of a woman and a very strong still-life; Henri Doucet's landscape is of great beauty, and "The Meal" is a fine composition. The two large landscapes by Valtat are excellent and Le Bail obtains, in his landscapes, remarkable results with the simplest possible means. There is a good statue of a shepherdess by Desruelles, some beautiful jewelry by Rivaud and very attractive pottery by Lenoble.

Other Good Pictures.

In Room 3 bis is the one picture of Pierre Bonnard, not perhaps one of his best, but still a beautiful work. Opposite it are the two exhibits of Maurice Denis, an admirable study of a nude woman and an "Annunciation," delicious in color, if a little too consciously naïve. Here also are the pictures of André Wilder, who continues to progress, and whose two paintings of Notre-Dame are particularly good; the rather too pretty pictures of Mlle. Gobillard, which lack personality; and four fine and stately landscapes by Pierre Girieud. Henri Matisse's only exhibit is in the same room, a strange portrait, which lacks his usual strength as a colorist and is not worthy of him. There are some good woodcuts by Ouvre and some very good pottery by Emile Decœur. Estelle Rice's admirable pictures, mentioned elsewhere, are in this room.

The Swiss Artist Hodler.

Rooms 4 and 4 bis contain many interesting works. There are first of all, the six paintings of the great Swiss artist, Ferdinand Hodler, who received a special invitation from the Salon committee. The most important is the enormous decorative panel, "Unanimity," a long line of men who raise their arms together; a remarkable work, superb in draughtsmanship, which pleases more after one has well studied it than at first sight. Hodler's portrait of Mathias Morhardt shows great insight into character. He is an artist of intense personality and profound sincerity.

Henri Manguin's five pictures maintain his reputation. The two paintings of nude bathers are particularly good, but the landscapes are also of fine quality. Jacques Blot has never been so good as he is this year. His large painting, "Heures Dorées," is a very fine design, beautiful in color. Another remarkable composition is the large painting by Girieud (whose landscapes have been mentioned), "The Toilette of Venus,"

(Continued on page 11.)

PARIS LETTER.

Paris, Dec. 3, 1913.

The affair of the bronze by Rodin, "La Terre," particulars of which were given by cable, has naturally caused some excitement in art circles here. The risks to which art dealers are exposed are already sufficiently great without the additional one of an authentic work being disavowed by its own author. M. Rodin explains that he had entirely forgotten the existence of the bronze in question, which he made fourteen years ago. Such a lapse of memory is quite excusable, especially considering the advanced age of the master, but M. Moline has reason to complain that M. Rodin did not go to see the bronze himself before he applied to the police. It seems that the person on whose information M. Rodin acted is a business man who has no special artistic knowledge. At the time of writing M. Rodin's solicitors are conferring with those of M. Moline and there is every prospect that a compromise will be arrived at. Such a conclusion of the affair would be generally welcomed, for nobody wishes to see one of the greatest artists of our time involved in a law suit.

At the Bernheim-Jeune gallery there is now an exhibition of the work of Signac, the last survivor of the first Pointillistes. His color is, as usual, very successful, and his pictures have considerable attractiveness, because of the method employed. It is not surprising that the Pointilliste school is rapidly becoming extinct. The Pointilliste method is, no doubt, a logical development of the Impressionist, but it is a mistake in art to proceed on strictly logical principles. Another very attractive exhibition is that of the works of Guillaumin at the Galerie Montaigne. It is strange that Guillaumin should be comparatively neglected by collectors of Impressionist pictures. He is a great colorist and seems to me superior in every way to Pissarro and Sisley, for instance. Perhaps only when he is no longer alive will his merits be sufficiently recognized, but his paintings are already rising in price and, meanwhile, they are still within the reach of wise collectors of moderate means. Although he is 73, Guillaumin is still painting and his latest work shows no decline in his powers.

The only other new exhibition of any special interest is held at the small gallery of M. Cottureau in the Passage Choiseul, consisting of a representative collection of the paintings of an artist who has been most unjustly overlooked, Frédéric-Samuel Cordey, who possessed a sufficient fortune to enable him to live without selling his pictures and who never made any attempt to do so. He was content to paint for his own pleasure and that of his friends. The consequence was that he was little known, even to amateurs during his life, and, although he has not yet been dead three years, he is almost forgotten. The present exhibition will rescue his name from oblivion and it is probable that M. Cottureau will benefit by the foresight that he has shown in buying so many of Cordey's works. Although Cordey was influenced by Renoir, who was his intimate friend and of whom he painted a fine portrait, his art is personal and has more than ordinary qualities. Both his landscapes and portraits are often very successful and, although he has not the invariably sure touch of a great master, he is superior to many of his contemporaries who are better known to the public.

The Aynard Sale.

The Georges Petit gallery was crowded at the Aynard sale. Many buyers arrived from abroad for the

sale, and among the principal Parisian and foreign art dealers I noticed Messrs. Langdon Douglas, Louis Duveen, Walter Dowdeswell, Bernhard Berenson, Böhler, Stettiner, F. Kleinberger, and many others. Baron Edmond de Rothschild was engaged in consultation with M. Leprieur and Comte Paul Durrieu, no doubt as to pictures for which the Louvre was to bid.

In the Auction Rooms.

Pending the Aynard sale, the auction rooms have been rather dull. There have been sales every day during the week, but none of very great interest. The most important have been those of the late Marquis de Piolene's library held by M. Couturier on Nov. 26 and following days, and of the collection of faience belonging to M. Maurice Bernard, of Marseilles, which M. Baudoin sold Nov. 27 and 28. The most expensive lot in the Piolene sale was a fine example on vellum of Lecos's "Liasons dangereuses," 1796, with the illustrations of Monnet, Mlle. Gérard and Alexandre-Evariste Fragonard in two States, for which M. Morgand paid \$2,982. This price was very nearly reached by the 1795 edition of La Fontaine's "Contes et Nouvelles" with separate illustrations, which fetched \$2,970. The "Chansons" of La Borde, 1773, with illustrations by Moreau fetched \$2,226; "L'Abrégé" of Président Hénault, 1752, with Cochin's illustrations, \$2,200; the 1767 edition of Ovid's "Metamorphoses," with Boucher's illustrations and a binding by Derome, \$1,786; and the 1764 edition of Corneille, with Gravelot's illustrations and a binding by Derome, \$1,650. There were many other high prices among the old books and the modern editions de luxe also sold extremely well. Among the highest prices for modern books were: "La Cité des Eaux," by Henri de Régnier, illustrated by Jonas, binding by Marius Michel, 1912, \$1,320; "Notre Dame de Paris," by Victor Hugo, illustrated by Luc-Olivier Merson, binding by Marius Michel, 1889, \$1,078; "A Rebours," by Huysmans, illustrated by Lepère, binding by Marius Michel, 1903, \$924; "Hérodias," "Un Coeur simple" and "La Légende de St. Julien," by Flaubert, each illustrated by Rochegrosse and Emile Adam (first states), with an original artcolor by each artist, \$693; and "La Rotisserie de la Reine Pédauque," by Anatole France, on Japanese vellum, illustrations by Leroux (Artists' proofs), a water-color, and binding by Mercier, \$660.

High Auction Prices.

Some very high prices were paid at the Bernard sale. A group of four figures representing the four quarters of the globe, in Sceaux faience fetched \$1,650 and a Delft dish with polychrome and gold decoration, \$616. In the sale of the late Mme. Delizy's library on Nov. 24 and 25, M. Lair-Dubreuil obtained \$2,486 for 34 volumes of La Méan-gère's "Journal des Dames et des Modes," from 1797 to 1834, with 2,635 color-prints, chiefly by Baquey after Carle and Horace Vernet; the price asked by the expert was only \$1,760.

Robert Dell.

DECORATIVE ART AT SALON.

The decorative section of the Autumn Salon is now completed and is remarkably successful. I have spoken of the pottery, jewellery and other objects, which have never been so good as they are this year, but the decorative section proper consists of a series of interiors fully decorated and furnished. This has always been an important part of the Autumn Salon, and year by year one has been pleased to remark steady progress. The possibility of exhibiting at the Grand Palais has led to a healthy rivalry between architects, decorators and furniture designers, which has had most valuable results. In the other Salons, as at the Royal Academy, the architect can exhibit only arid drawings, which give little idea of his work; at the Autumn Salon he is able to construct a room.

Some Forty "Interiors."

This year there are forty interiors, some of which are really beautiful. It is most satisfactory that artists now recognize that art is not confined to paintings and sculpture, and that the objects of daily use and the ordinary surroundings of life are worthy of their attention. There are far too many painters and some of them would be better and more profitably employed in designing wall-papers, hangings or furniture. The interiors at the Autumn Salon show what can be done in this regard. It is no longer necessary to fall back in despair on reproductions of 18th century designs, for

(Continued on page 11.)

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy of Design (Nat'l), 215 West 57 St.—Annual Winter exhibition, opens Dec. 20.

American Art Club, 73 Morningside Drive—Paintings by Harriet S. Phillips, to Dec. 18, landscapes by Melita Blume, through Dec.

Hotel Astor—Watercolors by Peter Woltze (Weimar), Dec. 13-20.

Brown-Robertson Co., 707 Fifth Ave.—Etchings by George T. Plowman, and group exhibition of colored etchings, to Dec. 30.

D. B. Butler Co., 60 Madison Ave.—Mezzotints by S. Arlent-Edwards, to Dec. 2.

Century Club, 7 West 43 St.—Members monthly exhibition, to Dec. 11.

British Imperial Women's Club, 108 East 30 St.—Watercolors by Miss Maury, Charles, of London, 717 Fifth Ave.—Exhibition of rare old Chinese Porcelains and old colored Mezzotints and Engravings, through December. Grosvenor Thomas collection old English stained glass.

Cottier Galleries (new), 718 Fifth Ave.—Exhibition of bronzes by Antoine Barye, to Jan. 1.

Durand-Ruel Galleries, 12 East 57 St.—Loan exhibition of works by Edouard Manet, through Dec. 13.

Ederheimer Print Cabinet, 366 Fifth Ave.—Original drawings by Old Masters, through Dec.

Ehrich Galleries, 707 Fifth Ave.—Paintings by J. Campbell Phillips, to Dec. 15.

Fifty-fifth St., 106 West—Sketches and paintings of Nova Scotia and Holland by Charles P. Gruppe, through Dec. 18.

Victor G. Fischer Galleries, 467 Fifth Ave.—18th century French paintings, and German Primitives.

Folsom Galleries, 396 Fifth Ave.—Exhibition of works by Charles Warren Eaton, to Dec. 15.

Grace House, 802 Broadway—Exhibition by members of the Catherine Lorillard Wolfe Art Club, through Dec.

Gimpel and Wildenstein Galleries, 636 Fifth Ave.—Modern French, German and English Graphic Art, from the collection of A. E. Gallatin. Admission 25 cts. Proceeds for benefit of the Junior League, to Dec. 20.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.

E. M. Hodgkins' Galleries, 630 Fifth Ave.—Drawings by Richard Cosway.

Louis Katz Galleries, 103 West 74 St.—Exhibition of Architectural Etchings by Andrew F. Affleck, Hedley Fitton, R. E. Albany, and Axel H. Haig, to Dec. 15.

Frederick Keppel Co., 4 East 39 St.—Lithographs and etchings of Grecian Temples, to Dec. 20.

Kleinberger Galleries, 709 Fifth Ave.—The De Ridder collection of Old Masters. to Dec. 15. Paid admission.

Knoedler Galleries, 556 Fifth Ave.—Selected early English, French and modern foreign prints in color and black and white.

Macbeth Galleries, 450 Fifth Ave.—Exhibition of "Painters of the Far West," to Dec. 15; Watercolors by American group of twelve, through December.

MacDowell Club, 108 West 55 St.—Seventh group exhibition to Dec. 17.

Madison Ave., No. 305—Watercolors by Helen Loomis, through Dec. 13.

Metropolitan Museum, Central Park at 82 St.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 550 Fifth Ave.—Portraits by Robert Vonnoh and sculptures by Bessie Potter Vonnoh, to Dec. 30.

Moulton & Ricketts, Galleries, 537 Fifth Ave.—Special exhibition of early English landscapes and etchings by Walter James.

National Arts Club, 119 East 19 St.—Annual exhibition of the National Society of Craftsmen, to Dec. 24.

New York Public Library, Room 321—The making of an etching, Room 316, exhibition of etchings by Frank Brangwyn, to Jan. 15. Etchings by A. T. Millar. Engravings of the 15th and 16th centuries, on indefinitely.

New York School of Applied Design, 160 Lexington Ave.—Original drawings by 19th century French masters from the collection of Miss Lillie Lawlor, to Dec. 30.

Photo-Secession Gallery, 291 Fifth Ave.—Recent drawings, pastels and watercolors by A. Walkowitz, to Jan. 3.

Powell Gallery, 983 Sixth Ave.—Five hundred thumb-box sketches, to Dec. 15.

Robert W. Partridge, Plaza Hotel—Heirlooms from Up Park, Petersfield, England, purchased direct from Heir Apparent, son of Earl of Clanwilliam.

Salmagundi Club, 14 West 12 St.—Annual watercolor exhibition.

Scott & Fowles Galleries, 590 Fifth Ave.—Drawings by Sir Thomas Lawrence, to Dec. 20.

Rudolf Seckel Gallery, 31 East 12 St.—Exhibition of etchings by Rembrandt through December.

Yorkville Library, 222 East 79 St.—Paintings by Gustave Wolff.

COMING ART AUCTIONS.

New York.

Clarke's Art Auction Rooms, 5 West 44 St.—Art works, etc., from J. Alley Parker and A. A. Anderson Estates, Dec. 15-17, 2:30 P. M. Books Dec. 18, 8:15 P. M.

Metropolitan Art Ass'n (Anderson Galleries), Madison Ave. and 40 St.—Prints by Painter-Etchers last half century, Dec. 18-19, 8:15 P. M. Walter W. Law collection Oriental art objects, Dec. 19, 2:30 P. M.

Sito's Fifth Ave. Art Galleries, 546 Fifth Ave.—Azeez Khayat collection Egyptian and Greek antiquities, old jewels and iridescent glass, Dec. 18-20, 2:30 P. M.

EXHIBITIONS NOW ON

DE RIDDER DISPLAY ENDS.

The exhibition of the De Ridder pictures, which has been the art event of the season thus far, will close at the Kleinberger Galleries, No. 709 Fifth Ave. on Monday next. The exhibition has attracted throngs of art lovers, artists and students, and has been a pronounced success. As was said in the ART NEWS last week, a sufficient number of the pictures have been sold, to justify the retention of the entire collection in this country.

Salmagundi Watercolor Show.

The annual watercolor exhibition of the Salmagundi Club opens at their gallery, 14 West 12 St., today, to continue through Dec. 21. The art committee showed as good judgment in the selection of the pictures as in their hanging.

As this is the first club exhibition of the season it necessarily is of less importance than those planned to follow. There are, however, a number of thoroughly good and serious works in the display, for example, two typical wood interiors by R. M. Shurtleff, one an Autumn scene, lovely in color and having fine painter's quality. H. A. Vincent has a thoroughly good Winter landscape, deservedly given the place of honor. There is a good portrait head by L. Meizner, an interesting figure composition by John Ward Dunsmore, an atmospheric and appealing landscape by William Sylva, a young girl's head by William J. Whittemore, a typically interesting Dutch picture by C. P. Gruppe, a moonlight by Charles Warren Eaton, some well drawn and graceful figures by Warren Davis, two colorful European subjects. "Naples" and "York, England," by Albert H. Sonn, an interesting head by Carl Blenner, a church interior by George Elmer Brown, a joyous sunny composition. "Young Girl at a Window," by R. L. Graham, and a high-keyed vibrant marine by W. O. Swett, Jr. Glenn Newell has a good cattle picture, and Edward Dufner an appealing Summer landscape.

Other exhibits worthy of note are those of Henry B. Snell, C. K. Chatterton, W. Ritschel, Philip Little, Arthur Schneider, Walter Douglas, W. Merritt Post, and John Carlson.

Art at Union League.

The first exhibition of the season at the Union League Club, is on in the club gallery, through today. The works are hung with taste. The exhibitors are Robert W. Van Boskerck, H. W. Watrous, Carlton Chapman, Gardner Symons, B. Foster, Irving Wiles, Frank Bicknell, Frank Jones, Ruger Donoho, C. C. Curran, Childe Hassam, J. Alden Weir, Douglas Volk, William A. Coffin who shows his familiar "Sunrise in Winter," with its brilliant red "mackerel" sky, William R. Derrick (a typically good "The Lake," feeling and interesting in design), Bolton Jones' "Road to the Woods" (more broadly painted than usual), and F. W. Kost, "Early Morning" (a fine landscape). There are also examples of the late Arthur Quartley and Henry P. Smith which add distinction to the display.

PRINT SHOW AT KNOEDLER'S.

A specially selected collection of fine impressions, etchings and engravings, which include representative examples of Rembrandt, Durer, Meryon, Whistler, Cameron, Bone, Haig, Zorn, Fitton and other old and modern masters, of XVIII century mezzotints and French prints, many in color, and of modern colored engravings by Edwards, Stevenson, Milner, Wilson, Skrimshire, Smythe, Gulland, etc., is on exhibition at the Knoedler Galleries, No. 556 Fifth Ave.

The Vonnohs at Montross's.

An exhibition of sculptures and oils, 37 sculptures, including a few oils, by Bessie Potter, and 72 oils, including five Monaco sketches, by Robert Vonnoh, is on at the

Montross Gallery, No. 550 Fifth Ave., through Dec. 30.

The exhibition opened with a reception on Thursday afternoon, which was largely attended, as Mr. and Mrs. Vonnoh are widely known and popular and their art is always attractive and impelling.

The exhibition comes too late for any but a brief notice this week, but it may be said that it is exceptionally varied and interesting. Mr. Vonnoh's oils include the large and important group portrait of the family of President Wilson already noticed in the ART NEWS, and which will naturally attract public notice. His admirable portraits of Charles Francis Adams, Daniel C. French, Martin Justice, Clifford Grayson, Alexander Walker, Jay Cooke, Drs. Talcott Williams, W. W. Keen and Weir Mitchell, and Mmes. Vonnoh, Walker and Miss Margaret French and numerous landscapes painted in France and America.

Mrs. Vonnoh's sculptures comprise most of her well-known little, dainty and well-modeled works and several recent pieces, and a few paintings. A clever and capable artistic couple—these Vonnohs, worth knowing and their work worth careful study and attention.

Junior League's Art Show.

An exhibition of modern graphic art, which includes some sixty-eight drawings, etchings, aquatints and pastels, loaned by Mr. A. E. Gallatin, is on at the galleries of Gimpel & Wildenstein, 636 Fifth Ave., through Dec. 20. The proceeds of the exhibition, to which twenty-five cents admission is charged, will be devoted to the Junior League.

There are several works by Whistler, a watercolor, a pastel, an etching and a "Nocturnal Note, Venice," the latter a slight pencil sketch, but typical of the artist, "Symphony in Gray," and his Whistler is also characteristic. Aubrey Beardsley is represented by three interesting pen-and-ink drawings, and the examples by Rodin, Forain, Degas, Boutet de Monvel, Mauffra, Manet, Puvis de Chavannes, Max Mayrshofer, T. F. Simon and Walter Vaes, are of the best.

Old Colored Prints at Kennedy's.

Most appropriate to the Christmastide is the goodly sized and interesting and important collection of early English and French colored prints at the Kennedy Gallery, No. 613 Fifth Ave. The selections have been made for this exhibition, with the knowledge, taste and loving appreciation, that characterize the owners of this gallery, and the result is a display which it is a delight to see and study.

Here are most attractive and fine impressions of many well-known subjects, such as "The Cries of London" (a beautiful set), Morland's typical rustic scenes, and many not so familiar. There is in particular, among the French prints, a delightful set of "The Meals of the Day," so dainty and delicate in fancy and execution as to hold the visitor.

French Drawings Shown.

The School of Applied Design for Women at Lex. Ave. and 30 St., is showing a rare collection of drawings by French Masters of the Nineteenth Century, from the collection of Miss Lillie Lawlor, through the month. Such artists as Puvis de Chavannes who is represented by four studies, among which is a sketch for his "Sainte Genevieve Revetaille Paris" one of the decorations in the Pantheon, Meissonier, Lefebvre, Fromentin, Cabanel, Munkacsy, Charlet, Jacque, Corot, Raffet, Millet, Daubigny, Ingres, Boulanger, Jules Breton, Coussin, Rosa Bonheur, Gavarni, John Lewis Brown, Antoine Barye, Isabey and Casin are all well represented by many choice examples.

The North wall of the gallery is devoted principally to original drawings in sanguine, pencil fusian and "black and white" by Emile Levy, a droughtsman of rare strength and accuracy, who had an unusual knowledge of the human figure. He was one of the great decorators of his time and painted ceilings in the Louvre, the Luxembourg and the Chapelle de la Vierge in la Trinite.

Manzi-Joyant New Galleries.

The new N. Y. galleries of Manzi-Joyant & Co., successors to Goupil & Co. of Paris, at No. 56 West 45 St., have been opened with a well-selected exhibition of color prints by the British Society of Graver Printers in color. Lovers of these charming examples of modern British engravers and etchers, should not fail to visit the handsome galleries and inspect the attractive display.

Art Collection on View.

There is now on exhibition at the Anderson Galleries, Madison Ave. and 40 St., a collection of fans, miniatures, European porcelains, Hispano Moresque plaques, bronzes, and sterling silver, the property of

Mr. J. F. Alexander and Mrs. A. Goddard of New York and a collection of Chinese Mandarin robes from the Imperial Palace at Peking, the property of Mr. W. W. Law, of Briarcliff Manor, N. Y., to be sold Friday afternoon, Dec. 19, 2:30 o'clock.

Modern European Graphic Art.

Mr. Martin Birnbaum has succeeded in bringing to America an unusual collection of examples of contemporary graphic art of Hungary, Bohemia and Austria. Some 368 works are displayed through Dec. 27, at 305 Madison Ave. and the Gallery walls are covered with examples of modern European art ranging from the poetic and tender to the most ultra impressionism and "cubism". The art of Hungary, graphically represented—although many of the examples are "futurist" horrors. Such men are represented as Joseph Rippl-Ronai, once a pupil of Munkacsy, and who afterwards came under the influence of Cezanne, Van Gogh, Gauguin and Vuillard, until he finally evolved a personal expression and is now known as a "naturalist", Janos Vascary, a rabid "futurist", and E. De Korody, "cubist", Max Svabins, Mr. Birnbaum describes in his catalog thus, "He has all the qualifications of a great artist—the soul of a poet and the eye of a painter", and certainly in the ten examples of his work which include mezzotints, etchings and dry points, he proves himself strong, sane and sincere. Jules Pascin has eight drawings, and Gyula Tichy nine.

Of the Bohemians, Emil Orlik, who is represented by ten etchings, lithographs and woodcuts, is one of the strongest exhibitors. He is a teacher in the Academy of Fine Arts in Berlin, and a prolific artist in several lines, who paints in oil and tempera, designs beautiful jewelry, makes wood engravings and paints miniatures. In the Austrian section Oscar Kokosghka who shows seven original lithographs in color stands out most prominently. The designs are Persian and their striking color in bold relief against black backgrounds are most effective.

Old Drawings at Ederheimer's.

The Print Cabinet of R. Ederheimer, No. 366 Fifth Ave., is now the locale of a special exhibition of carefully selected and superior drawings by Old Masters, which is worthy of the attention of the best-informed art-lovers and of all serious students.

The drawings were chosen by Mr. Ederheimer himself and gone over and endorsed by Dr. Valentiner of the Metropolitan Museum, so that the collection will appeal with especial force to the collector and connoisseur. The exhibition is a threefold one, that is, divided into three groups of drawings by the master Primitives, those of the XVI-XVII centuries and by early French and English artists. The Catalog is itself a work of art and worthy of preservation in any library, as it shows much study of individual examples, general research, and is well and freely illustrated.

It is impossible, of course, in a brief notice, to mention any but some striking examples of the various artists represented. The earliest drawing, a XV century one, is by Uccello, but there is another Italian example of the period by Mantegna and two others, also of the period, from the hand of the great Fleming Memming, and the early German master, Hans Baldung Grien.

There are four drawings by Titian, one, the Duke of Rutland's original for the "Jupiter and Antiope" painting in the Louvre, and another of the "Venus of the Uffizi," other Italian drawings by Raphael and Tiepolo, several by Rembrandt, one by Rubens, and three by Van Dyck, while there are drawings also by von Ostade, van Goyen, Vandervelde, Jacob and Solomon Ruysdael, and Terburg. Gainsborough, with four landscapes, Lawrence and Angelica Kauffman, represent the early English painters, and Claude Lorraine, Largilliere, Callot, Nanteuil, Greuze and Prudhon, the early Frenchmen.

Seventh MacDowell Group.

The seventh MacDowell Club group exhibition opened at their gallery, 108 West 55 St., Dec. 11-21. The exhibitors are Jean Howe Atwater, Horace Brown, Ronald Hargrave, Josephine A. Morton, Helen G. Sahler, Helen C. Wheeler, Charles A. Wilimovsky and Catherine Wiley.

C. L. Wolfe Art Club Show.

The December exhibition of the Catherine Lorillard Wolfe Art Club at Grace House, 802 Broadway, comprises the work of seven women artists, of whom one of the most prominent is Margaret Huntington, represented by five examples of her most recent work and method. High-keyed and joyous canvases, they vibrate with brilliant and lovely color and are personal in expression. Three of the subjects were painted in Italy last Summer and include, "An Italian Garden," "Lake Como" and

(Continued on page 8.)

CHICAGO.

The Friends of American Art have purchased several paintings from the current Art Institute exhibition which included, one prize winning picture "June Morning, Lake Orta," by Oliver D. Grover; "Misty Morning, Library Lane," Chauncey F. Ryder; "Rocky Mountain Valley," L. H. Meakin, "Blue Blinds," F. C. Bartlett; "The Green Cloak," W. P. Henderson, and "Portrait," Abram Poole, a most harmonious quintette, delightful in color and technique.

Mr. Ryerson's Loaned Pictures.

Mr. Martin A. Ryerson has added to his collection of Old Masters, generously loaned, the Art Institute, seven panels of the School of Amiens from an old church near that historic city. Originally there were apparently eight, "The Last Supper," "Descent of the Holy Ghost," "St. John," several "Maddonnas," and an "Ascension," in all of which the drawing is crude and the coloring somewhat vivid, are the subjects. There are interesting and well preserved examples of Gerard David, Roger van der Weyden, and Corneille de Lyon, the last a Portrait of a Woman.

A "Madonna," by Isenbrandt, is now placed more pleasingly in a gallery devoted to Mr. Ryerson's acquisitions, including the Tiepolo and the Tryptich, previously mentioned.

Another Gallery is devoted to the work of such modern artists as Pissarro, Sisley, Huguette, Renoir, Monet, Canals, Puvis de Chavanne, André, Carrière and Le Pirie, which Mr. Ryerson has also loaned for an indefinite period.

Harry Solomon has returned from Paris and is filling commissions in his old studio, where an early exhibition is announced.

Anna F. Lynch, the miniature artist, shows an excellent group of ivory presentations in her studio in the Tree Building, among which are the beautiful children of Mrs. Frederick Countiss and Mrs. Gustafus Swift, and one of Mrs. Countiss which is quite charming in color and poise.

Mr. and Mrs. Alson S. Clark are meeting their friends daily at O'Brien's where the artist's "Panama" impressions still command attention.

Adelaide Johnson, the sculptor of famous women, is modeling some important persons, names unknown, and in January she will sail for Rome to put these into marble.

Among the Galleries.

The latest lithographs and etchings by Joseph Pennell, those of Greek temples, are on view at Roullier's Print Rooms, and making a most vigorous and effective display. The same plates shown at Keppel and Co.'s New York, were noticed in last week's ART NEWS.

Thurber shows wood blocks suggestive of the Japanese methods by the modern German artists, Murich, Klemm, Moser, Gerresheim, and others. There are some fifty landscapes, water scenes, figures, interiors and charming compositions, in which a delightful color, rhythm and decorative quality are observable. These prints make their initial appearance at Thurber's Print Galleries.

Anderson displays the work of H. Rosenberg, a dozen or more quiet, pale-toned scenes, which interpret the beauty of Halifax and surroundings. One view of the Thames (London), is notably enjoyable for its tranquil beauty and fine perspective. Feeling and sympathy with nature in placid mood governs this series of impressions in a small garden scene with figures. It will be recalled that this artist assisted Whistler in the decorations for the famous Peacock room.

The art committee of the Art Institute has purchased a painting by Valentin de Zaubiaurre entitled "Uncle Taturu of Segovia," for the permanent collection of the Institute. The picture was shown at the institute last May at the exhibition of contemporaneous Spanish artists. The artist was born in Madrid in 1879 and studied there and in Paris.

Giselle D'Unger.

PHILADELPHIA.

The Sketch Club exhibition now on, is made up of 157 pictures, most of them oil sketches, and there are two (2) busts by Charles Grafty. One of Edward W. Redfield, the other of the ubiquitous George Harding. Both are excellent likenesses. Mr. Grafty has also sent a dozen interesting line pencil drawings, of the nude sketched quickly, and without erasion.

Redfield has only one picture, "The Country Road," out of his usual line (snow scenes). The realistic bit of color, proving his versatility.

F. Wesley Little has two clever sketches, "Early Morning," especially charming in atmospheric effect. Everett L. Bryant has two examples, "Asters and Fan," and "Poppies and Nasturtiums," cleverly painted.

Fred Wagner is developing into a Fritz Thaulow. His color is bright and inviting and his water natural and effective. The "Coming Storm," is, however, very mysterious and I cannot decide whether it is intended to represent Niagara Falls or the Arctic Region. "Ogunquit Beach," by A. C. Abbott, is a waste of space, and I don't care to go there, if it is a realistic production.

Morris Hall Pancoast has two clever bits, full of action, "The Dance," and "A Stage Effect." Mr. Pancoast has evidently read of Degas winning fame and fortune in a day, through his picture of "Dancing Girls" bringing \$100,000 at a Paris auction. "The Dope Fiend," is a clever bit of realism by F. S. Brunner. "Portrait Head," by F. J. I. Mintzer is full of expression. N. C. Wyeth displays great talent in his character pictures. He has a number of them and all full of interest.

Philip Muhr contributes a study full of vigor. The popular Philadelphia artist, Frank F. English has a number of beautiful watercolors, so "English" that they are readily recognized. John F. Dull has a dozen bold oil sketches in oil, all effective. "A Memory of Indiana," by C. V. Brownlow has charming atmospheric effect. Edwin S. Clymer has vigorous color in "Towing Out."

Richard Blossom Farley has a number of pictures, "The Angry Sea," especially vigorous and effective. William C. Watts' pictures are bold with invigorating color and are most attractive.

A very realistic nude is "In the Studio," by Wallace W. Gilchrist, Jr. Mr. Gilchrist draws well and has a good eye for color and effect. Franz Lesshaft has a number of pleasing examples.

An oil of a Dutch peasant and his wife by Leopold L. Seyfert, is full of character and attracts considerable deserved attention and admiration.

The exhibition promises to be a financial as well as an artistic success, two pictures having been sold already, the "Cloud Study," by John F. Dull, and "Sky Study," by M. W. Zimmerman.

The auction sensation of the week was the sale of the large portrait of Chief Justice John Marshall for \$1,005 at the Barton Wilking sale. It was purchased for the Pa. Academy, whose directors have every confidence that the canvas was painted by Henry Inman.

Dr. Abraham Bredius, Director of The Hague Art Gallery, who is now here, has been inspecting the Wiltach Collection as well as the galleries of Messrs. John G. Johnson, P. A. B. Widener, S. Elkins, John Wanamaker, Edward M. Stotesbury, etc., and he confesses to being astounded at the superb pictures he finds here. Dr. Bredius is being accompanied by Mr. J. Kronig, of the National Art Museum, of Haarlem, Holland, who is also enthusiastic over the art treasures of Phila.

The sale of the Harry Bare collection was a great success, and a total of \$65,000 was realized.

Mr. and Mrs. Julian Story have arrived to spend the winter here. Mr. Story has a number of portrait orders from prominent citizens to execute.

At the last regular meeting of the Plastic Club, Miss Harriet Sartain presiding, the "Annual Rabbit Party" was discussed, and the attempt of the "Cubists" to have the "Rabbits" represented in "squares" and "cubes," was overwhelmingly defeated, amid shrieks of laughter.

The following pictures have been sold at the Plastic Exhibition: "Chioggia," by Harriet Sartain, "Across The Hills, North Carolina," by Cora S. Brooks, "Old Grunt Huis, Bruges, Belgium," by Edith Howard, "Moonrise on the Dunes, Provincetown," by Blanche Dillaye and "Mt. Wilson, Colorado" by Johanna M. Boericke.

Harrington Fitzgerald.

MILWAUKEE.

Philip Little will hold an exhibition of his recent oils in the Milwaukee Art Society's Gallery from today through January 1. The pictures have already been shown in Nashville, and will go from here, in turn, to Gage's Gallery in Cleveland, Dubuque, Iowa, and to Toledo.

MINNEAPOLIS.

The Attic Club has opened its annual exhibition at the Gallery of the Fine Art Society, to extend through December. This follows the exhibition of etchings from the Roullier Galleries of Chicago. The members of the Club are all occupied with some form of commercial art, decorators and designers. While there are some fine posters, architectural and mural designs shown there are also oil and watercolors. The work of August Kaiser, who made the stunning poster design of Minneapolis, fashion week, his admirable composition and color. Robert Koehler, Director of the School of Fine Arts, will give a lecture next Friday on the exhibit, before the women of the Federated Clubs, in the gallery.

Lauros M. Phoenix, the mural decorator, has recently installed a large painting in the foyer of a local tea room, the subject being "Hiawatha's Wooing." With all the local coloring of this historic and picturesque locality it is very effective.

Mr. C. L. Boone, of Washington, D. C., general manager of the American Federation of Arts, spent several days here recently.

The Model Farm House, which won the prize offered by the State Art Society, has been arrayed in a plastic model, and is on permanent exhibition, together with the plans for 27 others, which entered into the competition for prizes.

John S. Bradstreet has a special exhibit at the Crafthome, of rare and beautiful objects, collected on his recent trip around the world, pictures, fabrics, furniture and marbles from Sicily and Italy. Bronzes, carvings, brasses and porcelains from China, Japan, India, the Philippines and Borneo, showing the diverse arts of many civilizations.

Henry Caro Delvaille of Paris has come to the Twin cities to execute some portrait paintings, including those of James J. Hill and family, of St. Paul. He will be a guest of the Alliance Française of the State University on Dec. 12.

The exhibit of Edwin M. Dawes has the gratifying success of a number of sales to local collectors. Mr. Dawes is particularly happy in the selection of charming scenes from Lake Minnetonka, and the ravine below Minnehaha Falls, where the creek winds to the Mississippi River.

M. C. W.

BOSTON.

Leon Bakst's drawings and sketches are shown at the Art Club. His enthusiastic friend, Josef Urban, has "made good" here, because of his successful stage settings at the Opera House and it is of interest to see if Mr. Bakst scores as well. That we see this show here is due to the unremitting efforts of Mr. Charles H. Pepper, Charles A. Walker and Wilfred French—the Art Club's exhibition committee. The work of Bakst was recently reviewed when shown in New York.

Those seen here are the same, with the addition of some 25 more never shown in this country before. Just what impression they will make on Bostonians remains to be seen.

Dry-point etchings by Etienne Drian are shown at the Brooks Reed Gallery. Immensely popular in Paris just now, it is easy to understand why, with the artist's easy debonnaire line work and invariable pretty girls as subject matter.

Etchings by Pennell are at Doll & Richards as well as paintings by Mr. Perara. Interesting are Mr. Pennell's lithographs of Greek Temples reviewed when seen in New York last week. One reason Mr. Pennell gives for his Grecian trip is that he wanted to disprove the now well-known words of a Bostonian of standing who told him he was "only a ragtime sketcher who couldn't see Greek art or draw it if he could." Perhaps the Boston man was only getting back at Mr. Pennell for his erstwhile statement that he could find nothing in Boston to draw.

An exhibition of Lila Cabot Perry's paintings is on at the 20th Century Club. One of the best of Mrs. Perry's pictures, which one wants to bring out of the rather dark corner in which it is hung, is a peasant girl done in the vivid blue and tawny flesh-note style of coloring so characteristic of her works. There are a good many portraits, principally of women and children. Only two are of men. One, a large one, is of Mr. Frederic Bosley, himself a coming young Boston painter.

A special exhibition of prints is open at the Art Museum, the first of three to be held there. A large number of new ones are shown. Many valuable ones are the gift of Mr. David Keppel of New York. They will be known as the Frederic Keppel memorial. The new Evans wing will house the department devoted to illustrations for children.

June Cheron, a modish French model, has saved boring sittings to many a Parisian and American beauty. Naive is her remark that she poses for the figure to insure grace and elegance.

CLEVELAND.

There have been many visitors from far and wide at the Art Loan Exposition the past week, including delegations from New York, Chicago, Toledo and Detroit. Additions to the collection since the official program was issued, include paintings by Blommers, Kenyon Cox, Bruce Crane, A. A. Crochepierre, Detaille, Rudolph Ernst, C. W. Hawthorne, R. C. Minor, C. Monet, W. T. Richards, W. Sartain, Louis Valliant and others.

William George Reindel, painter and etcher, of Cleveland, has been asked to exhibit with the New York Society of Etchers, whose exhibition opens in New York Jan. 5. Arthur S. Covey, president of the Society, became interested in Mr. Reindel's work when he came to Cleveland recently to view the Frank Brangwyn mural decorations at the new court house.

Virginia E. Graeff began a study course of ten lecture-lessons in child training, designed for mothers of young children and others interested at the Cleveland School of Art.

Daniel A. Huebsch, Ph.D., who has lectured in Cleveland on art subjects for the past three seasons, will present a series of lectures in the new year entitled, "The Great Epochs of Art." The lectures will be given each Thursday, once in the afternoon and again in the evening, beginning January 15.

Four Boston painters are conducting an exhibit at the Gage Galleries in Euclid Ave., and it is the first time they have been represented in Cleveland. They are: Carl Gordon Cutler, Charles Hovey Pepper, Maurice Prendergast and E. Ambrose Webster. Mr. Cutler was a pupil of Constant and Laurens in Paris and is a member of the Boston Art Club. Mr. Pepper has studied with Chase in New York, and Constant, Laurens and Aman-Jean in Paris. He is a member of the New York Water Color Club, the Boston Water Color Club, the Copley Society and the Boston Art Club. Mr. Prendergast belongs to the New York Water Color Club, the Copley Society, the Boston Water Color Club, and won the bronze medal for water colors at the Pan-American Exposition in Buffalo.

SOUTHAMPTON (L. I.)

Mr. Samuel L. Parrish, recently gave an interesting reading on the work of Giovanni Bellini in the new wing of the beautiful Art Museum which he has erected in this town.

The new wing, which has just been completed, contains many beautiful examples of early Italian art, collected by Mr. Parrish during his recent trip abroad. He proposes to give a series of readings, taking up the different artists, notable examples of whose work are represented. In connection with the recent reading, copies in oil of several of Bellini's masterpieces were shown, and discussed by Mr. Parrish. A copy of the Doge Loredano, from the original in the National Gallery, London, was considered a fine example of the artist's work, and one of the Madonnas, with St. Catherine and Mary Magdalen, from the original in the Academy, Venice, was greatly admired. Reproductions of the "Madonna of the Trees," from the Academy, and the Madonna in the Church of the Frare, Venice, were also shown.

MONTCLAIR (N. J.)

The new Art Gallery and Museum will open with an exhibition of oils during the first week in January. The work of artists residing in Montclair and vicinity will be shown.

The museum will open with two galleries completed. The pictures, statues and other works presented to the association by William T. Evans, Mrs. Henry Lang, William Couper and others will fill one of these galleries, leaving the other free for exhibition purposes.

The total number of oils to be shown will be between 500 and 600. Pictures for the first exhibition will be selected from those submitted by artists residing in the Oranges, Bloomfield, Glen Ridge, Montclair, Millburn, the Caldwelles, Essex Fells, Roseland and Livingston.

(Cities continued, page 8.)

KANSAS CITY.

The Exhibition of Gardner Symons at the Fine Arts Institute, opened on Dec. 1, with twenty-nine canvases and two pictures loaned by Mrs. Frank Brumback and Mrs. W. B. Thayer of Kansas City.

The opening reception was largely attended. Already five canvases have been sold and probably several others will remain here. There is to be a fund raised to buy a picture for the Institute, which hopes to have a new building shortly. There are \$300,000 provided for by the will of Mrs. Mary Adkins.

The presence of Mr. Symons at the exhibition himself has lent it an added interest. Many entertainments have been given him and he spoke at the Art Institute for the benefit of the students. This exhibition has been the first one man show of a noted painter at the Institute, and the presence of these pictures has done much to arouse an interest in art here.

BALTIMORE.

An informal art organization known as "The Six" and whose members are prominent local women painters, notably Alice Worthington Ball, is holding an exhibition in the Peabody Gallery.

Some 150 studies compose an exhibition of the summer work of students of the Charcoal Club, now on in the club studios, through Dec. 14. The work of G. Wilmer Gettier, Florence Hochschild and Walter Gale is especially good, and received the three prizes offered by the Club, from the July.

PITTSBURG.

A small, but representative exhibition of modern American expressions of the "Futurist," "Post-Impressionist," and "Cubist" movements in French art, is on at the Carnegie Institute. The display is an echo of the Armory Show in New York of last season, and several of the most ultra examples from that well remembered exhibition are shown. Arthur B. Davies is well represented and had much to do with organizing and arranging the display.

LOUISVILLE (KY.)

The Louisville Art Ass'n is now holding its 13th annual exhibition in the art room of the Public Library, which consists of a collection of original etchings, sent from Richmond, Ind., including a number of examples of Joseph Fennell, and a group of illustrations from the American Illustrators' Soc'y. The display will continue through Dec. 9.

MILWAUKEE.

Mr. Dudley Crafts Watson, the new Director of the Milwaukee Art Society, in a recent interview expressed himself as follows "I am going to make Milwaukee the Munich of America—in art as it is in beer".

This proclamation has been received with mingled feelings by art lovers here, and has excited some adverse comment. It is considered rather a tactless remark by some, and is lauded by others.

BUFFALO.

Mr. Seymour H. Knox has presented a typical example of J. F. Raffaelli and the artist's last work, "La Porte St. Denis," to the Albright Art Gallery. Crowds continue to visit the Albright Gallery daily, to see and study the exhibition of the works of Constantin Meunier, and the Thumb-box display—both of which are still on.

MALDEN, (MASS.)

The Trustees of the Public Library have, on the advice of the Library's Art Committee, purchased an example of Nicolas Maes, the Dutch painter "A Gentleman in Armor" for a sum exceeding \$5,000. The Library possesses A. H. Bicknell's historical canvas, "Lincoln at Gettysburg."

INDIANAPOLIS.

A memorial exhibition of works by Charles W. Stetson, recently held at the Detroit Museum, and one of a collection of architectural designs from the Architectural League of New York, are now on at the John Herron Art Institute.

Harriet Phillips' and Melita Blume's Work.

Harriet S. Phillips is holding an exhibition of oils at the American Club, 73 Morningside Drive, through Dec. 18. The thirty-two works shown comprise landscapes and figure subjects, painted in a broad and sincere manner. The artist studied for a number of years under Lucien Simon, Cottet, Fehr and Mucha, and her work, while it reflects in many respects the influence of her masters, shows originality in design and execution. The pictures selected for the exhibition were painted for the most part in France, Belgium and America. At this gallery Melita Blume also shows ten interesting landscapes, fresh in color and faithfully painted.

EXHIBITIONS NOW ON.

(Continued from page 6.)

"Santa Margherita." Her "Nahant Garden" and "After-glow on Grosshorn," are also interesting.

Jane Paddock shows several good character studies, "Black Joe," "An Irish Woman" and "Bella." Ethel L. Paddock has some interesting small pictures, broad in treatment and good in color. The other exhibitors are Xarifa Towner, Manon Olmstead, F. L. Greenleaf and R. Atwood.

Rembrandt Etchings at Seckel's.

An exhibition of a number of superior impressions of Rembrandts plates is on at the dainty and attractive Gallery of Rudolph Seckel, No. 31 East 12 St. through the present month. Mr. Seckel's widely recognized knowledge of old and modern etchings, and his good sources of supply, have enabled him, in the present display, to offer an unusual array of rare and choice plates for the cognoscenti.

Arts and Crafts Display.

The annual exhibition of the Arts and Crafts Society is on at the National Arts Club, 119 East 19 St., through Dec. 31.

The feature of the display is the miniature chapel, erected and arranged by William Laurel Harris, to give an idea of his work for the Paulist Fathers' Church.

In the centre is the Crucifix and to the right and left are Saints Catherine of Alexandria, Catherine of Sienna, Dominick and Anthony of Padua. Directly opposite the entrance of the chapel is the shrine or altar, with an altar piece dedicated to "Our Lady of Hope." This is a large panel eleven feet high and five feet wide, ornamented by the passion vine. The general tone of this central decoration motive, with its sombre greens and blues, harmonized to resemble an antique tapestry, produces a striking contrast with the large panels of purple and gold to the right and left.

To the right is Saint James the Less, first bishop of Jerusalem, with the book, the crosier, and the primitive miter indicating his rank and authority in the church.

To the left, a purple figure on a gilded ground, is Saint Bartholemew, while life size figures of Saints Philip and Thomas fill the octagonal corners of the sanctuary with a wealth of color and in the background toned till it is almost a part of the golden atmosphere is the evil dragon vanquished by the preaching of this daring apostle at Hieropolis.

In the side walls of the chapel are large panels dedicated to Saints Rose of Lima and Elizabeth of Hungary, garbed respectively in the plain black and white habit of a Dominican Nun, and the splendid costume that befitted the Landgrave of Thuringia.

There are two stalls for the clergy ornamented in gold, purple and black with touches of green. These stalls are placed on either side of the doorway and are decorated by the Passion Vine to recall the motive of the shrine, Our Lady of Hope.

This special show, the artist hopes, may mark an epoch in picture exhibitions. Up to the present such affairs have been too commercial in character. The pictures, he thinks, have been hung in rows, too much like merchandise, to be sold as soon as possible. His ideal of an art exhibition is to have each work of art arranged and lighted as one would wish to see it when permanently placed—an intrinsic part of an ornamental scheme. Religious paintings, he believes should be seen in a religious atmosphere while light and festive paintings should be placed in a salle de fete. "Instead," he says, "in all our picture shows nowadays a solemn religious figure is quite likely to be jostled, as it were, chucked in the ribs, by a dancing faun or a swirling bacchante."

Early English Stained Glass.

Grosvenor Thomas, the English artist, and stained glass collector, is showing in the handsome upper gallery at Charles' No. 718 Fifth Ave., some 11 panels of old English stained glass, of rare purity, brilliance of color and beauty of line and composition. The panels, which come from an old English house, are of XV century workmanship, and are thought to have been made for Maximilian I, as the two center panels represent that early Emperor and his wife. The panels are also supposed to have been owned by Henry VIII.

There are also some XIII century panels, and a most charming XV century panel, of a single standing figure of a Religious from a French convent—most devotional in feeling and of rarely fine execution.

Helen Loomis is holding her annual watercolor exhibition at 305 Madison Ave. through today. This has always been a very popular exhibition of charming subjects, sympathetically painted, and the present display is no exception.

COLLECTOR'S DEPARTMENT

Photographs of pictures, furniture and art objects of all kinds on which their owners desire information, as to history, originality or value, through correspondence which their reproduction may educe—may be sent to the ART NEWS office, addressed to above department, with notice, letter or documents, relating to the same, and will be reproduced for a nominal fee, to cover cost of reproduction.



IS IT A VAN DYCK? (No. 5)

IS IT A VAN DYCK? (No. 5).

Dear Sir:

I have an old portrait of a young woman, a photograph of which I send herewith, for reproduction, in accordance with your terms and instructions, and which I have been told resembles the wife of Rubens, Helena Fourment, and may have been painted by Van Dyck when he was a pupil of Rubens.

The picture, which is beautiful in color, is painted on an old panel, undoubtedly of the period, and there is an inscription on the back in English, "Painted in Amsterdam by Van Dyck, pupil of Rubens." Should this not add to the value and probable authenticity of the work?

Hamilton, Ontario, Dec. 9, 1913.

IDENTIFICATION DESIRED
(No. 3).

Dear Sir:

Hasn't anyone of your readers yet sent you any decided opinion on the very interesting picture of "Abigail

Bringing the offering to David," which you recently published?

I am satisfied that the work is of the school of Tintoretto, and very near that Master, and should like to see the original. Can this be arranged?

David.

Washington, D. C., Dec., 1913.

THE LOST VAN DYCK (No. 6).

Dear Sir:

I was exceedingly interested in the reproduction of the picture in your last issue, entitled "The Lost Van Dyck," and it seems to me that if the original is anything as good, as it would seem to be, from the reproduction, that the owner has a "Find." I remember well the story of "The Lost Van Dyck," and have myself searched for the picture in Europe but without success. I shall be glad to read something further on the subject of this work.

Collector.

Richmond, Va., Dec. 7, 1913.

Plowman's Etchings and Lithographs.

An exhibition of etchings and lithographs by George T. Plowman is on at the Brown-Robertson Print Gallery, 707 Fifth Ave., through to-day. The artist has been for a number of years an architect of note in the West, who went to Europe three years ago, to devote all of his time to the study of etchings. The thirty-one examples which he is now showing, are naturally of architectural designs, but he has also seen the picturesque side of the subjects he presents, and they show a deft handling of the needle. Several of the works were shown at the Salons of 1912 and '13 and at the Royal Academy, London, 1913. The subjects which have been executed with rare sympathy, include scenes of Paris, London, Italy, Mexico and California. At these gal-

eries there is also an interesting exhibition of colored etchings by a group of American artists.

Sketches by C. P. Gruppe.

Charles P. Gruppe is holding an exhibition of sketches and paintings of Nova Scotia and Holland, at his studio, 106 West 55 St., through Dec. 18. The work of this artist is so well known to the art public that description seems unnecessary. The present display, however, shows a marked advance over even his previous good work. Lovely in color, tender and poetic in feeling as is typical of his work, he has succeeded in infusing into these canvases a personal note that adds greatly to their value. The subjects are landscapes, sheep pictures and figure subjects.

PRINTS—BOOKS—PICTURE AND OTHER ART SALES.

Azeez Khayat Sale.

The well known dealer and connoisseur in the early glass and potteries of the near Orient, Mr. Azeez Khayat, is offering the most important assemblage of "things Persian and Babylonian," he has ever assembled for any of his sales in this city, at Silo's Fifth Ave. Art Galleries, No. 546 Fifth Ave., where they will be sold Thursday-Saturday afternoons Dec. 18-20 next, at 3 o'clock each day. There are 400 lots in the Catalog, including many rare specimens of Sidonian, Greco-Roman iridescent glass, and a splendid assortment of Rhages and Rakka ware.

Print Sale at Anderson's.

A collection of prints, mainly by the Painter-Etchers of the last half century, the property of Mr. Charles G. Francklyn and other owners, are shown in the Anderson Galleries, Madison Ave. and 40 St., and will be sold there, at auction, on Thursday-Friday evenings next, Dec. 18-19 at 8.15 o'clock.

J. T. Keresey Stock Sale.

The stock sale of the J. T. Keresey & Co. collection of rugs and textiles began Monday afternoon at the American Art Galleries. A cover of XVII Persian silk velvet, sold to W. O. Rippe for \$55.50. Mr. Ellis paid \$62 for two cushions of old Persian velvet.

Capt. J. R. Delamar bought a silk-velvet cushion for \$27.50, and a duplicate cushion for \$22.50. Mrs. Payne paid \$22.50 for a gold toned velvet cushion and Mrs. M. Lewis bought a long yellow XVII Cent. Persian valence for \$27.50.

The total for the session amounted to \$2,681.

Emil Carlson, J. Alden Weir and Rear Admiral A. Ward, were among the buyers at the second session Tuesday. A large old Khiva rug with blue ground and all-over pattern brought the highest price of the day, and went to S. S. Prince for \$370. R. H. Hood paid \$280 for another rare old Khiva rug with a mellow Turkoman red field and conventional all-over pattern, and \$255 for a Khiva-Shiraz rug with a typical old-red ground. R. H. Lorenz, agent bought a Feraghan rug, sapphire ground, and for \$245 another large Feraghan rug with a soft red ground. Earnest Miller paid \$220 for a Kerman rug with a pale yellow-amber ground, and \$195 for an eighteenth century Chinese Samarkan rug with purplish mauve ground. W. & J. Sloane made a number of purchases, also Mrs. S. B. Brownness, C. H. Bell, Warren C. Van Slyke, and John Vigoureux, Miss Pomeroy, paid \$300 for an early eighteenth century Chinese rug with ivory ground.

At the third and concluding session Wednesday, an XVIII Chinese rug sold for \$1,700, to R. H. Lorenz, who also paid \$1,000 for a large antique XVII century Kerman rug.

Mr. R. Fulton Cutting paid \$400 for a Khorassan rug, and Mr. Harrold the same for a Herat in dark blue. A rare XVII century Khorassan-Herat went to Mr. Garban for \$540, a Sirak rug to Ernest Miller for \$335, an XVIII century Khorassan to Mrs. C. Hoffman for \$410 and R. H. Hood paid \$330 for a Persian Sirak and \$560 for a larger example.

W. & J. Sloane bought a Persian Herat for \$430 and two XVIII century Chinese rugs for \$700 each. Costikyan & Co. paid \$625 for a large Sehna rug and \$480 for an antique Kerman.

The grand total of the sale was \$46,511.

American Sculptures Sell Low.

At the first session of the sale of the collection of Wilfrid Hartley, Albert A. Merritt, and other owners at the Anderson Galleries Tuesday, Mr. Marshall Clapp bought a six-fold Japanese Screen for \$160. J. Hartog paid \$42.50 for a teakwood half-seat, \$40 was paid for a statuette of Daniel Webster by Thomas Ball and \$50 for Rogers' fine marble "Cupid Breaking his Bow."

At the second session of Wednesday, an American Chippendale armchair, sold to L. R. Lambert for \$41. W. R. Hearst bought a blue Staffordshire plate for \$38, a "Constitution" plate of Liverpool ware for \$52.50 and a blue and white "States" pitcher by Clews for \$55.

A blue and white Staffordshire plate, showing the landing of the Pilgrims at Plymouth, went to H. V. Jones for \$21. Di-Salvo Brothers bought a mahogany sofa table for \$30.

The session brought \$1,017, and the two days' total was \$1,675.

Webster Art Sale.

The sale of the J. H. Webster art collections at the Anderson Galleries, last week closed Dec. 6 with the handsome total of \$34,362.

Carpeaux Works Sold.

At the first session of the final sale of Carpeaux's works in Paris Monday last, a total of \$32,000 was realized. Among the best prices were the following:

"The Genius of Dancing," (bronze,) \$1,336; "Portrait of Mlle. F.," (reproduction of the original plaster in the Louvre,) \$1,220; "Child with Horn," (original plaster,) \$1,200; "Daphnis and Chloe," (original plaster,) \$1,200; "Daphnis and Chloe," (original plaster,) \$920; and "Paul and Virginia," (sketch,) \$820.

Among the paintings sold at the second session was "The Dance," fetched \$1,340; "Ball at the Tuilleries," \$2,020; "Roses in a Glass," \$604, and an Italian landscape, \$800. For drawings of Carpeaux's children asleep \$1,020 was paid.

Drake Buys Washington Letter.

James F. Drake of No. 4 West 40 St., is the purchaser of the George Washington letter, recently sold at Sotheby's in London for \$900. The letter, which is now on its way to New York, was written the day after the election of Washington as the first President of the United States and contains a reference to George III's first attack of madness.

Early American Port. Engravings.

At a sale of engravings at Puttick & Simpson's London, Dec. 6, some rare American portraits, including mezzotints of George Washington as general and commander in chief of the Continental army of America; Major General John Sullivan, a distinguished officer of the army; the Honorable Sir William Howe, dated 1777; Richard John Lowe and Horatio Gates, major general of the American forces, sold for \$180.

Low Price for Sculpture.

A life size statue of Christ by Hiram Powers, the early American sculptor, was purchased by Mr. Lloyd Bingham at the recent sale of properties from the William H. Aspinwall estate, for the sum of \$58.

Aynard Sale Ends.

The Aynard sale closed in Paris, Dec. 4 with a total of \$744,400.

The event of the last session was the sale of the XV-Cent. Flemish tapestries, two of which were unearthed in a ragpicker's shop by M. Aynard when a youth. The first three, scenes from the life of Alexander the Great, were bought by M. Lapauze for the municipal collection at the Petit Palais, for \$42,500. One of the others, of later date, representing the Nativity, fetched \$20,000. A Persian XVI Cent. carpet brought \$15,300.

Some furniture realized good prices. A large carved walnut cupboard was sold for \$4,400, and a set of XVII Cent. furniture, a sofa and eight chairs, covered with tapestry, brought \$16,600.

An XVIII Cent. sofa and two chairs sold for \$5,600.

An equestrian statuette of Louis XIV in terra-cotta by the Chevalier Bernin was sold for \$7,600. This statuette is the original model made for the marble statue by Bernin which stands in the park of Versailles.

(Continued on page 10.)

Public Sales by THE ANDERSON GALLERIES

Prints, mainly examples of the Painter-Etchers of the last half century, including Whistler, Haden, Pennell, Corot, and others. Rare etchings by Rembrandt and Prints in colors. Now on Exhibition. To be Sold without reserve Thursday and Friday Evenings December 18th and 19th.

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Other Important Announcements later.
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PICTURE BOOK AND ART SALES.

(Continued from page 9.)
Old N. Y. Journals Sold.

Rare books and Mss. from the library of the late Charles H. Ward of this city were sold by the Merwin Company Dec. 5 for \$6,048. The highest price \$2,000, was paid by Gabriel Weis for eight rare Journals of the Colony of New York, 1769-75, printed by Huge Gaine. It is said that they form the only complete set of the original edition of this journal. Of the first part, "New York, printed by Huge Gaine at the Bible and Crown, 1769," there is no other copy known.

English Watercolors Sale.

A water color by Birket Foster, "A Country Lane," 30½ inches by 26½ inches, it was bought by Mr. Anderson for \$1,680 at Christie's, London, Dec. 6. Two other and smaller pieces by Foster were bought by Mr. Sampson. "Homestead in Surrey" fetched \$685, and "River Scene with Flock of Sheep" \$650.

"Sunset on Southampton Water," by Linnell, Sr., 36½ by 55 inches, was bought by Mr. Sampson for \$1,375. "The Two Mothers," by Edward Stott, was bought by Mr. Marshall for \$1,315. A drawing depicting a girl playing with her young brother on the beach, by Sims, was bought by Gooden & Fox for \$1,175. The "Home of Seamay," by Peter Graham, brought \$610.

Old Silver Sale.

Old English silver plate, from the collection of F. H. Booth of Brent Knoll, Exmouth, and from other sources, brought good prices at Christie's on Tuesday.

A George II. oval bread basket, engrossed with a coat-of-arms, made by William Cripps, 1749, thirteen and a half inches wide 58 oz. 8 p'wts sold for \$875.

George I. silver-gilt cup and cover, twelve and a quarter inches high, made by David Williams, 1715, 89 oz. 8 p'wts \$2,015.

A pair of silver-gilt ewers, weight 77 oz. 12¼ inches high, made by William Taite, 1762, brought \$695. A George I. plain tazza, 34 oz. 8 p'wts, made by Tolcher, Exeter, 1714, brought \$600. An Elizabethan chalice, with V-shaped bowl, 7 oz. 10 p'wts, 1577, sold for \$695. A pair of James I. seal-top spoons, 1605-1606, brought \$1,260. A Queen Anne plain cup and cover, 53 oz. 6 p'wts made by Joseph Walker, Dublin, 1704, sold for \$1,170.

Rare Letters Sold.

Autograph letters, documents, and books from the libraries of William Williams, signer of the Declaration of Independence, and Jonathan Trumbull, Revolutionary Governor of Connecticut, were sold by the Anderson Auction Company last week. Three letters from Williams to his wife, Mary, daughter of Gov. Trumbull, called by George Washington "Brother Jonathan," went to E. Scott, F. W. Morris, and George D. Smith for \$107.50. One of the letters, Oct. 25, 1779, mentions the receipt of a letter from Gen. Washington reporting the capture by the French of the fort at Beaufort.

A list of Delegates to the Provincial Congress in William's handwriting brought \$21. A letter signed but not written by Washington, addressed to Gov. Trumbull and dated July 18, 1775, went to Mr. Morris for \$82.50. A letter to Gov. Trumbull by Alexander Hamilton, as Washington's Secretary, sold for \$38. A Revolutionary broadside describing the attacks on Forts Mifflin and Mercer, below Philadelphia, brought \$20. A rare pamphlet containing the "Act for regulating and raising troops" to defend Connecticut from British assault was bought by Mr. Morris for \$32.

SOTHEBY BOOK SALE.

A copy of the first edition of Izaak Walton's "Compleat Angler," in an elaborate binding was sold for \$2,800 at Sotheby's Wednesday in a collection of books and manuscripts of an American collector.

Mr. Quaritch paid \$3,500 for a copy of the first collected works of Francois Villon, 1532. Another copy of Villon's works went for \$900.

The MSS. of Mark Twain's "Yankee at the Court of King Arthur," was sold for \$500.

First editions of Burns and MSS. by the poet were disposed of. The first Kilmarnock edition of the poems fetched \$1,275, a MSS. of "The Jolly Beggars" \$1,000 and one of "Scot's Love Song," part of the MSS., and two stanzas of "The Night It Was a Holy Night," \$75.

Jefferson Letter Sold.

A letter of Thomas Jefferson, giving his reasons for declining a third term as President, was included in Part III of the late Elliot Danforth's collection of autographs, sold by Stan V. Henkels in Phila., Thursday and Friday. The letter is two pages quarto dated Jan. 10, 1808, and addressed "To the General Assembly of North Carolina." Hr. Henkels calls it "a fine and characteristic letter with the good old Democratic ring to it."

Cooper-Griffith Stock Sale.

The Cooper-Griffith stock sale at the American Art Galleries last week realized a total of \$27,428. The "Pegasus" vase brought \$300. This was a wedgwood piece, of blue and white jasper, called Pegasus after the figure of a winged horse modelled by Flaxman and which forms the finial to the cover. The subject of the decoration, by Flaxman, is the "Apotheosis of the Virgin." Arthur S. Vernay, who was the purchaser, also secured the black basalt statuette by Wedgwood of a seated Mercury, for \$125. The sale, considering the business conditions was considered successful.

Old Watches and Miniatures.

A sale of XVII Cent. watches and miniatures realized about \$10,000 at Christie's Dec. 8.

Pawsey paid \$525 for a miniature of a general of Cromwell's time, by S. Cooper, dated 1649, and \$866 for a miniature of a gentleman, by J. Hoskins, 1769.

Hohnes gave \$972 for an early XVII Cent. watch, by C. Peiras.

The Burns MSS.

A special cable to the New York "Times," from London, says it is a curious coincidence that J. Hornstein, the London dealer who bought the Glenriddell manuscripts from Sotheby's and shipped them to America, died Nov. 27 at about the time that the sale to Mr. Gribbel was apparently concluded.

It was known that Mr. Hornstein had been laboring under a heavy strain ever since he bought the manuscripts. He was much affected by the hue and cry over the transaction, and felt his position in the matter keenly. He felt that he had discharged his full duty to his adopted country when he offered the manuscripts to the nation at a figure which included merely a fair profit and his expenses. It is believed that the strain of awaiting the outcome of the affair and the pressure of public opinion to which he had been exposed proved too great, and may have hastened his end.

(Continued on page 11.)

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WORKS of ART
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THE AUTUMN SALON.

(Continued from page 5.)

very classical and decorative. Chabaud's pictures are sombre, as usual, but very powerful. Among other men whose work call for notice in these rooms, are Chénard-Huché, Paul Madeline and Suzanne Valadon. Here is the best pottery in the Salon, that of André Methey, very beautiful both in form and color.

D'Espagnat and Zak.

The best pictures in Room 5 are those of Georges d'Espagnat and Eugène Zak. The former sends an admirable portrait, one of the best in the Salon, and four delightful pictures of Parisian types, and the latter has two extremely beautiful and poetic landscapes, admirably designed and exquisite in color, quite among the best in the Salon. Picart Le Doux is interesting and promising and among other painters whose work should be noticed are Asselin and T. W. Marshall.

Some "Advanced" Painters.

In Room 6 are the two paintings of André Lhote, which I should like better if they were less "Cubist," but which have nevertheless remarkable qualities; the attractive works of Renaudot, who repeats himself too much; the extremely clever scenes of street life by Chapuy, whose snow landscapes are much less successful, and who does not equal the fine picture that he sent to the New Salon last Spring. Deltombe and Camoin are also to be noticed in this room, as well as a good portrait of M. Dervaux, the architect, by Plumet.

DECORATIVE ART AT THE SALON.

(Continued from page 5.)

here are furniture and stuffs of purely modern inspiration which are as beautiful as the old ones and more suited to contemporary life. Where the designers succeed least is with the chairs, I saw at the Autumn Salon very few chairs that were really satisfactory from every point of view, comfortable as well as artistic. In some cases the seats were too deep, in others too narrow, and so on. The best chairs are those in the dining-room, exhibited by Gustave Jaulmes, which are simple and artistic in form and quite comfortable. André Groult makes excellent chairs, but those in the small salon, which he exhibits this year, are too much of the Reatauration type, I am inclined to think that, in the case of chairs, a start should be made from the Directoire style which is the chair reduced to its simplest form. Since the Directorate there has never been a really satisfactory chair.

A Satisfying Dining Room.

The dining-room of Gustave Jaulmes is altogether the most satisfying interior exhibited; its decoration is simple but adequate and its furniture admirable, especially the fixed sideboard, which is a beautiful piece. André Groult's salon is also very attractive as a whole and its color is excellent; of the furniture, a small bureau in shark-skin and ebony is particularly beautiful, but there are other good pieces. Another charming interior is the boudoir of André Mare, where there is some excellent furniture. It is decorated with two Cubist panels by R. de la Fresnaye, most successful. The hall and music-room of Mme. Paquin's villa at Trouville, by Robert Mallet-Stevens, are most attractive and there is a charming bedroom for a little girl, all in white, with the story of Cinderella in an embroidered frieze, by André Hellé. Francis Jourdain's rooms are admirably suited to a country house, although there is perhaps a certain want of variety.

A good white and blue dining-room is exhibited by Maurice Lucet and Elysée Dufrene has a pretty drawing-room. Louis Bigaud shows the waiting and trying-on rooms that he has designed and furnished for a well-known Parisian dressmaker, which

are admirably suited to their purpose and very effective.

There are other good interiors, but these struck me the most. In every case, of course, the artist chiefly responsible has been assisted by many others, whose names are duly entered in the catalog. Altogether the decorative section of the Autumn Salon is the most satisfactory and encouraging exhibition of the kind that I have yet seen. It is particularly agreeable to note an almost entire absence of that striving after eccentricity which was too conspicuous in the early "Arts and Crafts" movement.

Russian Popular Art.

Extremely interesting and attractive is the exhibition of Russian popular art, including all sorts of objects from toys and plates to sacred icons. It alone is worth a visit. The Théâtre des Arts exhibits the models and designs for the scenery used at the theatre during the past year, which include the work of accomplished artists such as M. Maxime Dethomas. It shows what a revolution the intrusion of artists into this sphere has brought about. The old-fashioned scene painter will soon be a thing of the past.

R. D.

MR. CHATAIN RETURNS.

Mr. A. Chatain, who spent the past Summer in Europe travelling and visiting the art museums and private collections, gathering material for his forthcoming work on "The Identification of Old Masters," after a few days' stay in New York, following his arrival from Italy, Dec. 3, has gone to Chicago, where at his residence he will continue work on his book. Mr. Chatain has decided to abandon the giving of opinion and advice on pictures and will refer all desirous of such opinion, who may apply to him, to competent authorities as to authenticity and market values of art works.

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